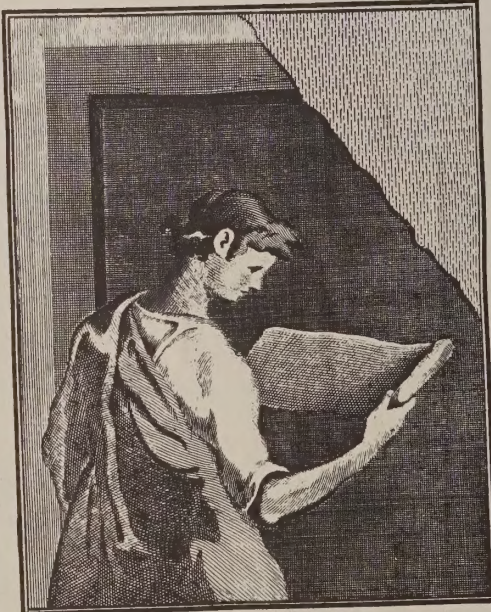


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PICTURESQUE CHINA

ARCHITECTURE AND LANDSCAPE

A JOURNEY THROUGH TWELVE PROVINCES .

BY

ERNST BOERSCHMANN

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TEXT AND PHOTOGRAPHS
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(TRANSLATION BY LOUIS HAMILTON)

The present is flux, the future veiled, but the past is immutable and clear. It is only from the past that we learn to comprehend our own checkered lives. We can hardly interpret them without its aid. Man has incorporated into his art the immortal ideals of his spirit and his people. And especially in architecture do we find that the external forms and needs of our daily life are also reflected. But at the same time it also embodies the true essence of our life. The spirit of the past exists in the works of architecture, and is visible everywhere in the present. It helps to determine our character, and with it also our actions.

Apparently the character of a people changes in the course of the centuries. The aspect of the times changes. Ancient monuments and forms disappear. The monotony of our workaday lives, and the tempestuous present sometime hold us with terrible force. We are rendered breathless, and then we almost despair of humanity. China too is now in a state of nearly complete confusion. That which exists passes, and immense works of culture perish. At the same time new ones are being created everywhere. The real spirit of the people is imperishable even in a new epoch. We help to disclose this nucleus if we hark back to the ultimate meaning of architectural monuments. Only such lasting conceptions drawn from China's living sources are explained and depicted in this book.

The characteristic spirit of Chinese architecture is a religious conception. Once we recognize this we are also able to understand the buildings themselves. And the finest convictions of the Chinese were expressed in the religious spirit. Here is the root of all activity. The resultant inner forces should move us when looking at the external picture of the Chinese landscape, at that nature that made this people what it is, and at the works of architecture by means of which the Chinese breathed life into their country.

All Chinese architectural monuments express a profound religious feeling. We feel the unity of man with nature; his dependence on her. The Chinese found the visible expression of this in a world of gods which they created for themselves. The thought of such a natural religion appears at its purest in the state religion, in the veneration of the sun, the moon, and the stars, of earth and agriculture. These state temples, as also nearly all the temples and sanctuaries, are still mostly ensconced in sacred groves where religious life is far removed from the din of the busy world. The world which vested nature with divine life, and which is known to us from the sacred groves of the Greeks and Romans, and our own ancestors, is alive in China to-day. Everything is perpetually glorified by the gentle light of love of nature to whom one is so devotedly thankful.



A metaphysical trinity of forces is the starting point for both the ancient Chinese as well as the modern Buddhist realm of thought. Two dragons playing with the pearl of perfection are the most beautiful symbol for this. They are the two forces which appear at once in each phenomenon, in the spiritual as well as in the physical, and which work at the new form till it has attained its perfection, and till at last it disappears again. Of equal size, and equally opposite, half in play, and half in strife, always alive in their movements, incorporating the principles of male and female, the two dragons from the east and west struggle for the pearl, poised, shining, blazing, and revolving between them: a counterpart of the sun, a symbol of unity and perfection. Yet the dragons strive towards the unattainable, a phantom, the unity of being. This disappeared with the phenomenon itself. And the forces only join again with that unity when they themselves cease to exist in death and nothingness. But till then they remain in an extreme state of tension and activity, and fulfil their destiny to help build up the visible world and the countless single phenomena.

The symbol of this duality of dragon, which, together with the central jewel constitute a trinity, dates back to the most ancient times of man and is already met with in its beginnings in very early works of art in Asia. In these, it is true, it is only possible to imagine their original meaning. But the Chinese have clearly developed their own symbol and consciously interpreted it as the true conception of life. The Chinese character always appears double, as a duality. Large-minded, and at the same time considering the slightest details, idealistic and materialistic, indifferent and persevering, feigning carelessness and extremely careful, strange to the world and of supreme energy, cold-blooded and hot-tempered, tenacious of traditions and eager for novelties, even for revolution, two contrasting qualities are always revealed. And in the wide arena of spiritual life there are always two hostile movements contending with each other. But at the same time the Chinese as a nation, as well as individuals, are true patterns of a complete and uniform culture. The ultimate truth in China is always based on the pure foundation of the absolute true. It is nothing more than that which is represented by the symbol of the two dragons with the pearl: the conviction that there is a real world of ideals whose finest forces are effective in us, but not comprehensible, and another unreal and false world: our life, bright but tempestuous in its struggle of peaceful forces which we must also shape harmoniously, if possible as a replica of the spiritual or real world. The desire to flee the world, and the need of untiring activity in practical life arose simultaneously out of this thought, as well as the desire for greatness in art and for development of the smallest details. And both parts, the spiritual and the physical, were also joined and sublimated in the works of architecture which should be the symbols of divine influence, witnesses of our relationship with nature, expressions of our unity with the supreme God, whether we call him Tao, Confucius or Buddha.



The main thought that runs through the intellectual culture of China like a thread is the close connection of man with the earth. This is the mother from which he springs, feeds him as long as he lives, and is his refuge after death. Hence the attachment of the Chinese to their native soil. This causes them to desire to be buried in it if possible. The love of their own home district is more developed than in any other nation. People from the same province, and still more from the same district, become closely attached to one another when abroad, and are touchingly happy on meeting.

And if the Chinese, familiar as they are with their native earth, regard themselves as part of it, look upon it as the source of their power and soul, they also lift their eyes up to the mountains the source of the soil. In them they see the origin of their own being and of holiness, the seat of the Deity. The mountains connect earth with heaven. The higher they are, and the more conspicuous by some peculiar features, the more sacred they are. The caves and crevices in them are inhabited by spirits. Temples are built on them. Celebrated statesmen, students, poets and saints come from them, and return there again after their life's work is accomplished to be one again with nature. Buddhism carved thousands of Buddhas in the rocks as symbols of divine power, and Chinese antiquity already seems to have known the sleeping figures of gods in the caves: symbols of the latent power in nature which only need awakening. The best curative herbs come from the mountains. Their slopes are the favourite spots where the dead are buried, and the dwelling-places of the living. Thus the towns are located where they are protected by mountains.

The power of the sun carried the soil from the mountains down to the plains, and there it created the fertile fields. It needed water for this purpose. This rises by evaporation,

crowns the mountains with clouds, does its work as falling rain, and disappears completely in the ocean. Water in China has been vested since the earliest times with a high degree of sanctity, and it is praised as the pattern and symbol of human activity. Its continual effects, incessant, and often unperceivable, accord with the Chinese conviction of the slow development of all things in the life of the individual as of the state. And recognizing this, Laotze coined his celebrated word *Wei wu wei*: "work and yet not act". He pointed out that humility, which is the trait of a really great man, like water always seeks the lowest place: "To dwell in places shunned by all men brings us near to Tao" Confucius compares Laotze to a dragon. He knows how to live hidden in the darkness of the water, but also to rise to the surface, to leap into the air as the symbol of the glory of a great deed that can be perceived from afar.

Heaven is the male principle, and earth the female. Together they form the Chinese universe. The sun is regarded as the embodiment of heaven, and as the chief planet which quickens life in the womb of mother earth with its heat. For this reason the sun is considered to be the progenitor of life. This is expressed in the position of all buildings, houses, palaces, and towns whose main axes are all directed south, to the noonday sun. And even where mountains, rivers, or roads make another position necessary, the southern axis obtains in the government buildings, towns, altars, and dwelling houses. Nothing is more characteristic of this desire for rhythm, and the force which uniformly great thoughts have in China, than this fact of the common direction of the axes of buildings.

This idea of construction has exercised a determinative influence on the outward forms of life. Even in the smallest home the master of the house receives his guest at the door and accompanies him along the line of the axis of the building to the place of honour at the end of the room, sits next to him, and both look towards the south while conversing. Receptions of the higher officials are more ceremonious in the government buildings. In them the guest walks along the long flight of courtyards through the wide-open doors of three, four, and even five gateways to the reception-hall at the end of the axis where the prescribed order of sitting is religiously adhered to. The length of the axis is often enormous in the palaces and temples, in the main-buildings of which the statues of gods or, as in the case of the temples of Confucius, the name-tablets look to the south, and where the crowd of priests, officials, and laity when praying, sacrificing, and doing homage must turn to the north. Owing to the symmetrical position of the gateways and streets within the rectangle of the town-walls such long axes are self-evident. The most impressive arrangement is in Peking. The whole of the dual city is divided by a huge axis turned to the south along which the Imperial Town also lies at the feet of the Coal Hill with its five peaks. From here, from the imperial throne, the emperor looks to the south over his wide empire, when, on his birthday, or New Year's Day, the officials and the multitudinous crowd of his subjects in the temples of each city and village did homage to him, and doing so looked northwards to him as the representative of heaven on earth, the mirror of the sun.

The trinity of heaven, earth, and water are continually depicted in art. It is not the picture of the sun that stands for heaven, but that of ether; the air seen as sun-created clouds. Rocks project out of the water, and the clouds pass over them, a symbol of the fluxing present, the fixed past, and the veiled future. The outer aspect and the inner character of nature, and with them her beauty itself stand revealed harmoniously to us in this trinity. Herewith the conception of beauty seems to be arbitrarily reduced to its elements. But this reduction originated from a profound love of nature. It is closely connected with metaphysical ideas and ethical truths, and thus became the source of the astonishing beauty of Chinese art. The impression we have of a beautiful landscape is dissected. The single points are dealt with separately, and the component parts of

the surroundings, the mountains, plateaus, plains, streams, cardinal points, and the direction of the wind are utilized from the point of view of their internal values in planning a building.

This attempt has been reduced to a fixed formula under the name of Fengshui. This well-known word signifies wind-water, but in its wider sense stands for the relations to the surrounding nature, the influence of the landscape on the beauty of the buildings and on the happiness of the inhabitants. The pre-conditions of a perfect site are often present. The building, perhaps a roomy temple, is situated on the side of a mountain, and rises in terraces, without however attaining to the height of the summit itself, for the temple must be protected and shaded by it. On the fourth side, if possible facing south, there is a distant view, the prospect of a great valley closed in on the other side by a range of hills, or the view extends over the endless plains. Certain summits of the neighbouring mountains, often the main summit, are crowned with pagodas, small temples, or pavilions to harmonize the magic forces of heaven and earth. This thought is akin, for instance, to our conception of the outflow of magnetic force from a pointed conductor. And the Chinese geomancer also regards the forms of nature as a magnetic field. For the situation of mountain peaks, rivers, valleys, or buildings may also lead to the divergence from the south-north direction; generally the ideal one for the line of the axis.



The situation of Peking is not only extremely beautiful and favourable according to Chinese rules, but also according to our own ideas. The valleys of the surrounding mountains, especially the celebrated Western Hills, are filled with magnificent temples. Pi yün sze, the Temple of the Bluish-Green Clouds, rises above the others as the most beautiful. Gate after gate stands along the main axis, and court-yard after court-yard, with a great number of edifices, all symmetrically placed. In this case the axis does not lie due south, but conform with the ridge of the hill upon which the monastery stands south-east pointing straight towards Peking itself, the heart of which is about twelve miles away. Here it is just this divergence that is magnificent in its effect. Standing on the terrace of a richly sculptured marble pagoda with five towers, the highest point at the end of the monastery embedded in its thick fir and cypress groves, we look over the balustrade and see the mighty town with its high towers and palaces situated in the far distance like a faint picture. The first rays of the morning sun reflect the sparkling and glittering light of Peking's green, yellow, and blue glazed roofs back to this monastery, and the Buddhist pagoda sheds its sacred spirit on the town. Up here are hundreds of Buddhas carved in the marble surfaces, and the terrace of the pagoda is a throne for the gods from whence one can enjoy the beauty of the world as from the Western Paradise of the Buddhists. Round about the Western Hills, and on the plain, numerous other temples maintain the conception of holiness. They form a wreath of sacred buildings around Peking and seem to promise happiness to the inhabitants.

Three groups of imperial graves are situated in a wide semicircle round the capital. They were erected at the foot of the hills by the Ming and Manchu dynasties. They are a day's journey from Peking and from one another. And yet they form, together with the capital, a landscape unit. Each of the groups is planted in a wide mountain bay immediately below the Great Wall which climbs over the hills behind, and itself consists of numerous single tomb temples. Again, each of these temples is situated between and in front of the bare hills in a rising valley, and hidden in a thick grove. Each contains numerous courts and buildings with the tumulus and tower as finial. The great tomb district is one enormous grove enclosed by a wall. The main axis was separated into

divisions by marble gates, bridges, columns, and gigantic figures of marble animals. The last resting-place of the emperors was guarded by the Great Wall which, at the same time, protects the whole empire to the north. And from here, above Peking the capital, on the outmost edge of the Yellow Plain, with their faces turned to the south, they still survey in death their vast empire. The culture of all epochs and peoples has not produced an idea of planning buildings of such sublimity.

It was certainly in the northern part of China where the roomy ground-plans of Chinese buildings were first developed. A far-sighted policy, which extended to Western Asia already centuries before Christ, and great colonial possessions continually directed attention to distant parts, and imbued the Chinese mind with a wide conception and treatment of things. Thus, just in the north, and particularly under the supervision of the last reigning dynasties were developed those great architectural ideas that could only be realized by utilizing the natural contours of the ground to the very greatest extent.

In Jehol the emperor Káng Hi had already laid out a large park as his summer residence, as well as some Lamaist monasteries as witnesses of his victorious expeditions against the Mongolians and Tibetans. His great-grandson K'ien Lung continued the work of subjugating these peoples, settled a number of them in Jehol, and founded other Lama monasteries there. These were built according to Tibetan patterns, and some of them even bear the names of the originals: Pótála and Tashilumbo. The twelve Jehol monasteries are situated on the slopes of the mountains on the other side of a broad valley and their axes are directed towards the imperial park, the residence situated in the middle, and accentuated by a slender pagoda. In the midst of a sublimely beautiful landscape the buildings are placed in such a manner as to be perfectly harmonious in their grouping. The construction of the details of the single monasteries clearly show the symbolical trait of Chinese religious architecture, and at the same time the connection between the religious ideals of Central Asia and China.

The main part of the most important Jehol monasteries is a central building in the middle of a square with arcades. Has a door in the middle of each side. This is a representation of Buddha's spiritual world conceived as a sacred castle with four gates, four corner towers, and standing like a town with a sanctuary in the middle, and uniform with the division of the visible world according to the cardinal points. Sometimes the four gateways have four towers built above them, resulting in the symbolical number eight. In this Buddhism and ancient Chinese conceptions meet. The Chinese always count the middle, and thus obtain five cardinal points, but also the important number nine. In Pú lo sze, the Monastery of Universal Happiness, a circular building rises over two square terraces. It is similar to the Temple of Heaven in Peking, and like it, is also covered with blue glazed tiles. The circle, as symbol of the male heaven, over the square, as the symbol of the female earth, points to the dualism of the moving forces that are yet joined in unity. On the lower terrace there are eight bottle-shaped pagodas made of varicoloured terra-cotta: one at each corner and in the middle of the sides. The surrounding arcade with the four doors stands for the castle in which we must conceive this system of the universe to be placed. The Lamism of Tibet consequently represented this castle as a mighty building with formidable walls which could not be scaled by the devil. The Pótála Monastery in Jehol is one of these strongholds.

Beyond the political considerations of the emperor, there were also certain inner religious motives that Lamism — the most bizarre form of Buddhism — has enjoyed a sort of privileged position in China till to day; at least in the north, though it was foreign to the masses, and most decidedly distasteful to the *literati*. Tibet, as the highest inhabited country of Central Asia, attracted the attention of the Chinese to the loftiest mountains, the Himalaya and the Kuenlun Mountains, which latter they regarded as the fathers of all

mountains in China. There all the great streams have their sources, and from thence they carry the soil down. It is in these mountains, connected with numerous mythological conceptions and legends, that one is nearest to heaven. When yearning for the highest things in this world the Chinese think of these mountains in the heart of Asia. Tibet, the highest country, the seat of the Yellow Doctrine, is for them to a certain extent the embodiment of a supreme wisdom.



The connection between religion and the surface of the ground originates in the conception of Chinese sacred mountains. The whole country is divided according to religious maxims, and according to the points of the compass by the five Sacred Mountains, one in the north, south, east, west, and centre. They are always the highest in their district, conspicuous by their shape, and sacred since the most ancient times. The conception of these mountains characterizes to a high degree the need of the Chinese to find a perfect equality between their innermost convictions and nature herself. Now the five mountains, are for instance, the same as a temple in Jehol with its central structure and four corner-towers. The whole country should be regarded as a single temple. We may speak of an architecture of the empire. This line of thought was followed up. And each of these mountains stands for a symbol of the universe. Each could be reached by four gates conforming with the cardinal points. This was found confirmed by heaven itself, for the western mountain Hua shan in the Province of Shensi is, thanks to nature, a system of five summits arranged according to the cardinal points.

These Sacred Mountains harmonize the influences of heaven and earth. They are covered with numerous temples, and are the annual goal of vast crowds of pilgrims. Each of the mountains rises majestically and abruptly from the plain as undisputed culminating point in the landscape. At their foot stands a large temple with its axis directed towards the summit. This temple is built like a strong castle: a large square with walls, battlements, four gates, and eight towers surrounded with arcades, and in its midst the main sanctuary, the great hall. The temple itself is the picture of the whole system; the mirror of the spiritual world. The Eastern Mountain, Tái shan, is reached by a steep stairway, the Celestial Ladder, to the southern Gate of Heaven. The mountain has four such approaches at the four cardinal points, and is thus the mirror of the cosmological system. The temple of Yü Huang, the Jewel Emperor, crowns the summit. He, a personification of the supreme god, is by preference regarded as dwelling on the highest summits of the mountains where heaven and earth meet. There the white clouds sail by, pictures of human souls, and intercede between earth and heaven. When I stood on the summit of the Hua shan surrounded by a living world of gods, and looked through those white clouds down on the plain and the distant glittering bend of the Yellow River, I imagined I was removed from earth, freed from earthly ties, and at home with the spirits of Tao in their airy realm of enchantment.

Buddhism adopted the idea of the sacredness of the mountains, and created its own four Buddhist sacred mountains: also called the Four Great Celebrities. Seats of the four great Bodhisattvas, they too were placed in distant parts of the country as symbols of Buddha's doctrine, as religious lighthouses erected by nature, and presented by her to the people. The middle, the personal Buddha, is not embodied. His spirit fills invisibly earth and humanity, and just for this reason influences each individual human being personally. He is only recognizable in his four great apparitions. The number four of the Buddhist, and the number five of the ancient Chinese Sacred Mountains, both taken from the external picture of nature, yet imbued with an inner sense, conjoin to the number nine, the symbol of profound wisdom.

The sacred Wu tái shan, the sanctuary of the Yellow Doctrine of Lamaism, is the mountain with the five peaks. Between these peaks lies the broad plateau with its monasteries grouped around a great white pagoda. The relation of nature itself to the sacred number five is continually repeated in the sanctuaries, reliefs and ornaments of this consecrated spot. On the most elevated point were five gilt bronze pagodas as representations of the five peaks. The overflowing of the spiritual and religious world was incorporated on them in the shape of numerous relief-figures of small Buddhas which completely cover the surfaces. And on one of the bellied bronze bodies appear as an embodiment of the motive forces of the air the two dragons snapping at the jewel of perfection, but prevented by the Garuda, the guardian of the treasure, from attaining their end. A bronze roof in Jehol shows the same picture of extreme vital energy. There the dragons come flying or springing through the air in eightfold form as a kind of materialization from the ether and strive in vain for the jewel that crowns the pinnacle of the sanctuary.

It is on the summit of the Omi shan, the highest Buddhist mountain, rising in the extreme west of China where it greets Tibet and India, that one feels nearest to the Godhead. The summit, with its steep ascent of enormous altitude, is nearly always swept by a sea of clouds. Sometimes the sun, the moon, or the stars shine on the billowing clouds, again in them are reflected the revered glory of Buddha in myriads of lights as the firmest and highest points of salvation and promise on the unreality of the mist which fades and vanishes. "Here it is but a step to Heaven". Perhaps it was that abbot whose lifelike statue sits in a hall on the summit who once said "Glory lies on the summit of Omi Shan. Now the bright autumnal moon may shine, and I shall invite the holy spirits to drink and versify in her light. I do not wish to hear anything of the world's noisy din. I am the abbot and hold my staff of zink. I meditate on the sacred doctrine, and rise through the air to heaven." I spent a whole week up there with the monks in complete retirement, and came to the decided conclusion how much they felt they were the delegates of the people on the plains in their connection with the gods to whom they offer up prayers and incense, and knew themselves to be near. I had the same impression during a former prolonged visit to the Buddhist sacred island of Pútó in the Eastern Sea, where the priests are, it is true, far removed in their seclusion from the people and their life, but for this very reason seem to be the fittest mediators between them and the gods. Then both these impressions fused in a conception which traversed China like a spiritual axis. And this conception received a peculiar charm in so far as the Yangtze itself also provides a natural connecting link, for it flows past near the Omi; and Pútó is not far from its mouth.



Mountain monasteries, cave-temples, and rock sculptures are found all over China on prominent and suitable points. The religious significance of the landscape accords with its beauty and with the use nature brings to man. Natural rock-caves are used by preference for the site of such temples, for in them the deity proclaims itself without intermediary intervention. There is such a giant cave opening out at the beginning of a strangely solemn valley with room for more than thirty temples all sheltered by the overhanging rock ledge in the cretaceous formation of the Mien shan projecting out of the broad northern Loess district of the Shansi province. This is the greatest mountain sanctuary and the place of pilgrimage where the faithful know themselves to be near the gods and their hidden dwellings when standing confronted by the remarkable beauty of sublime nature. "The mighty rocks were Heaven-born, and in them hides old Buddha. The earth split into a sacred cave, and the pilgrims come here from afar." Buddhism

extracts the secret forces from the mountains, makes them distinct as carved figures of gods, and it also created the Rocks of the Thousand Buddhas. These rock-Buddhas are often placed in great numbers and size in places where a river or a road gives the landscape a characteristic appearance. The great Buddha with his companions are cut in a rock on the other side of the river bank opposite the town of Kuangyüan. Now this symbol of eternity gazes towards the town which is under its spell. It is reflected in it, and receives from it the spirit of the mountain, the sacred force. This is the meaning of such rock pictures: to make visible divine power, to consecrate the surroundings, and to radiate praise of the Godhead from the hearts of men and from the work of their hands.

The caves are peopled with spirits and saints. The written character for spirit is composed of the character for mountain and man. And it is a very old and oft repeated saying with regard to many a famous man: "In the evening of his life, his duty done, he retired to the mountains and there became a spirit." The priests who look so deeply into the soul of nature chose the most beautiful sites for their monasteries. They also devoted profound love to their decoration. There one spends sacred hours far from the troubled world, and where it is written: "The waters swirl around. The mountains form a wreath. The saints desire to dwell here. The moon is shining brightly. The wind wafts purely. The wise men are sunk in deep meditation."

The genius of famous and meritorious men is an immediate exhalation of the spirit of nature. It originates more particularly from the place where they were born. The activity of these men is wedded to the scenes of their labours. If they benefitted the rest of the country, as in the case of statesmen, generals, and poets, the whole nation remembered the beneficial and lasting influence of these heroes. They became demigods. Monuments were dedicated to them, and thus outwardly their memory was honoured. At the same time the idea prevailed that their spirit was perpetually connected with the district. Such buildings have always been erected in the right place as the outcome of a true feeling, and they are a part of the soil itself. Inscribed stone tablets and memorial gates are placed along the paths and roads. The town-walls and elevated spots are emphasized by towers raised in honour of the dead. Memorial and family temples lie hidden among the houses of the towns. They are more conspicuous in small places, in the country, and often dominate the landscape on hills and river banks, or they are hidden in the mountains and groves where they are completely one with nature.

A celebrated memorial temple stands in the middle of the old military road that leads over the Tsín ling Mountains through the Province of Shensi. Miao tái tze is the memorial temple for the chancellor Chang Liang. His memory has remained green, and he is still venerated there as the tutelary spirit of the district where he was born and to which he returned in old age. In that mountain valley, embedded in groves of bamboo, cypresses, and pines, one feels the whole ecstasy of solitude: "Here no harsh note is heard. Dwell here a few days and the spot will become like unto a sacred home." Carefully laid-out grounds and delightfully perfectioned details are happily blended. Pavilions with curved roofs crown the hills. And I was seldom more strongly impressed with the fact than here that a temple could rise naturally in the surroundings and be so much of a piece with them in its conception of external form.

In central China already architectural forms are fairer. And the ground-plan of the temples and palaces there is no more so magnificent as on the northern plains. The buildings harmonize still more with the natural surroundings. The greatest perfection herein is in Szechüan, the most beautiful and the richest Chinese province. There nature and the diligence of man has created scenery and works of art which can hardly be surpassed in their harmony. The varying height of the mountains, the change from hills to plains, the wealth of the waterways, the blessings of plenteous and regular rains, a mild

climate, and great fertility, all provided the pre-conditions for close settlement, wealth, as well as a joyous spirit among the people. Enjoyment of life and nature developed the artistic imagination of the Szechúan people. And the result was poetical talent, and a particular desire for colours and pleasant architectural forms. Above all the close affinity to the soil and the country in whose beauty and blessings the gods revealed themselves. Journeying through Szechúan, numerous works of art that have charmed all travellers are continuously met with.

The number of temples in Szechúan exceeds that of all other provinces. Extensive forests and groves lead to the sacred grounds and surround them. Pagodas crown the mountain summits. Incense towers ornament the temples and villages. Sacred masts stand around the altars and tombs. The town-walls and their gates grace the sky-line. Roadside altars, usually dedicated to the gods of the soil and wealth, fringe the roads. Memorial stones and inscriptions, often in great groups, as well as red sand-stone gates of honour and pavilions enliven the surroundings of towns and villages. Noticeable spots, such as waterfalls, rocks, road-crossings, and passes are made more conspicuous by stones and altars erected to the tutelary deities, or by inscribed tablets lauding historical events, the beauty of the country, and the favours of the gods. Each striking form in nature, the outlines of a mountain, the shape of a river or plain is fancifully connected with mythological ideas and events. And the short significant names and stories are continually quoted. The works of architecture cause history to live throughout the country. The temples are mostly visible from afar as features of the landscape and cause the external works of nature and man to appear as a harmonious whole.

About as early as the birth of Christ the plains around Chéngtufu, the capital, were changed from marshes and inundated country into the most fertile parts of the Szechúan province. This was effected by means of water-courses and irrigation. The originators of the clever scheme were the engineers Li Ping and his son Örl Lang, who since then have been sanctified and venerated as the heroes of Szechúan. Throughout the whole province, in which the cultivation of rice plays the leading rôle, altars and wayside temples were erected to them, as well as on mountain slopes, in valleys, in the middle of rice-fields, in villages and towns. Their two chief temples stand in the most important spot of their activity above the gorge where the Min River passes through the rocks near Kuanhien. The Örl Lang temple is one of the most beautiful in China.

Situated on a mountain-side, rising steeply from the banks of the river, stands the great temple with its many steps, forecourts and gateways. The halls of the gods, dwelling-houses, and reception rooms are grouped round a number of large courts. Father and son are enthroned in the main hall. There is a wealth of shapely buildings, colour, and sculptures. The tense but graceful lines of the roofs and little towers project out of the thick grove which completely encloses the temple. "Here the rivers flow, the mountains point upwards, the water is a blessing, and the mountains protectors. The halls and temples point upwards, and in Paradise dwell the spirits and saints."



We wish to explain from whence that feeling of restful comfort and harmony of our soul arises at the sight of Chinese buildings. For we not only enjoy the unity of the extensive edifices and grounds with the immediate surroundings and nature, with which we feel ourselves a part in the picture of the buildings and the landscape. But we also feel that the buildings themselves, nay, even their ornaments must somehow be imbued with nature's living spirit, and only for this reason do they produce that mood of complete peace. The Chinese hall itself is severe and stiff in its facades and its vertical and

horizontal lines, as too are the pillars and beams, the eaves and ridges of the roofs. But, as the main view of the buildings is not, as with the Greek temple, the gable-end, but rather the front, the roofs, and not the gables, are of preponderating importance. Thus the rhythm of the vertical and horizontal is more emphatically accentuated than in our classical buildings. The accentuation is increased by double and triple roofs. And very often new verticals are interposed in a mezzanine. The simple proportions of the leading lines provide framework for further ornamentations which infuse additional artistic life into the building. This is attained by a pronounced breaking of the single lines, especially of the roof, into many minute sections. The roof surface and the gables are richly ornamented, the facade is completely transformed into tracery as though it were veiled by a net of the finest pattern. The striking rows of consoles are peculiar to the monumental style. They are both manifold in their shape and in the great number of their individual parts, and they give complete fluency to the long lines of cornice-tiles with their lights, shadows, and colours.

The best-known and most impressive Chinese motif is the curve of the roof lines and surfaces. It is particularly this curve that enlivens the buildings and has pronounced artistic aims. It is seldom met with in simple buildings, but is all the more beautifully developed in sacred and state edifices. The curved line is most effectively developed in central and southern China. Whatever may have been the technical or historical reason which induced Chinese architects to employ the curved roof lines and surfaces, it is certainly a fact that the many soft lines and surfaces harmonize much better with the irregular lines of the surrounding landscape, with trees, hills, mountains, and even with the sky and the clouds, than would stiff and straight lines. With this motif we feel that inwardly desired unity of man's work with nature. And for this reason it has remained till to day the most conspicuous characteristic of Chinese architecture.

The desire to animate the stiff ideal of beauty with its well-balanced proportions by adding ornamental decorations and details can doubtlessly be explained from the habit of always considering metaphysical and religious moods in even the most simple details. Undulating lines and surfaces, together with an overflowing wealth of naturalistic ornamentation, provided an equally satisfactory expression as did our Gothic or baroque of the mystic connection between the gods and men.



One feature of purest Chinese architecture is particularly evident in the memorial gates erected in honour of meritorious men and women, namely the harmonious blending of the two basic conceptions: simple constructive outlines and vivid ornamental decorations, Yang and Yin, the male and female principles. The majority and most beautiful of such monuments are met with in the Province of Shantung, the home of monumental sculpture. The socles, beams, and part of frieze, often even the posts themselves, are covered with ornaments as well as reliefs. They are never art for art's sake, but serve to slightly accentuate the architectural effect of the monument.

In the memorial gates we can recognize the change of architectural styles in the different provinces. In the north the proportions are simple and tense, the distribution of lines and masses severe, the reliefs powerful. The province of Shensi provides a transition to Szechuan where slighter forms obtain, where a variety of delicate and curved roof lines are seen, as well as more graceful, and sometimes coloured reliefs, where there is an unrestrained use of numerous motifs. In Hunan the appearance of the gates assumes a haughty and even exaggerated elegance. The beams are laid singly and directly between the uprights. In the south, in Kuangsi and Kuangtung, Indian influence

is noticeable in the profusion of ornamental details. The effective motif of the single and triple memorial gate is also in high relief round door-frames in massive walls. This is particularly the case in Hunan and Szechúan. There the edges of many cornices and other parts are often framed with small chips of blue and white porcelain, which, together with the boldly curving upward lift of the roofs have a joyous effect.

The pagodas are symbols of the Buddhist doctrine, lighthouses of the Buddhist universal law. In spite of their Indian origin they have undergone a real Chinese development. Indeed, they have become Chinese interpretations of indispensable integral parts of the perfect Chinese landscape. Nevertheless, in many ways they are a foreign element, which, it is true, the Chinese spirit has enriched, made more profound, and brought into close relation with itself. The tall, usually massive, towers contrast with other edifices whose main characteristic is a slight development of height compensated for by a great extent of ground-plan area. And closely as the pagodas are now connected with the picture of Chinese architecture and landscape, they yet emphasize an individual note which is both conspicuous and strange in the surroundings. As the motif mainly came to China from the west, it is synonymous with a powerful individual idea that conquered the Far East. The fact that the Chinese accepted this idea so willingly, and even vested it with the extremely beautiful form of their pagodas, may be a proof that their ancient art did not suffice them for the expression of the ultimate ideal, and that they strove for new means of expression. These they received from Buddhism. All other buildings show the desire to hug the earth. The Chinese do not wish to leave the ground. To scale the heights is quite foreign to their innermost character. In this they are diametrically opposed to us with our plethora of tall cathedrals and palaces. The Chinese cling to the ground. And it is just this that is the source of their profound artistic temperament.

The purely artistic value of pagodas is usually very great. Even constructional masses rising to great heights are clearly and distinctly proportioned. The details are finely adapted to various distances. The most varied auxiliaries are utilized and correctly employed. Thus unity of height of the different tapering stories, single or double cornices, terraces, or a slight swelling of the body of the tower, straight lines, or animated curves of intermediate, roofs, disposal of a composite socle, an independent intermediate story, or a sudden rising from the ground in an uninterrupted straight line to the very top. But the great charm lies in the harmonious effect of the curved and softened lines of the roofs and the contours on the body of the main buildings. This is a natural animation of a rigid scheme *per se* by the visible play of forces. The charming pagoda in the distant mountain Ling yen sze Monastery in the province of Shantung, and in the imposing Tien ning sze and Palichuang monasteries near Peking belong to the most beautiful examples. The roof lines of the single stories of the Szechúan pagodas are manifold and bold in their curving. Sometimes the edges and eaves are vertical and seem to draw the building up with them, or they descend in elegant curves and appear striving to anchor it to the ground. In addition there is a superabundance of colour and ornamentations of all kinds with which the single stories are decorated. Very often the pagoda motif is combined with that of the incense altar. The altars are shaped like towers, the smoke ascends as through a chimney, and escapes into the air at the top out of the mouth of the three-legged toad. The strongly-marked curves of the roof line, and the gracefully finished work of the details are found in the whole of central and southern China.



The close connection of the Chinese with the earth, the reverence for his ancestors, his belief in a continued existence of the soul after death lead him to devote special care to graves. The consideration of a good Fengshui plays a decisive rôle, but always coincides with the beauty of the site. Natural conditions are always allowed for, and the graves are often decisive for the aspect of the landscape. The broad and completely flat yellow plains along the rivers of the north make a melancholy impression with their grave mounds. They are both large and small and unornamented, and closely crowded together. The fields of the dead are even met with near the coast, and there is often not a house within sight. Systematic groups of graves were laid out round the towns, and more attention paid there to artistic features. Stone tables and utensils serve the requirements of the dead. The names of the deceased are engraved on stone tablets. Around Peking one sees beautiful groves with graves of the wealthy families in the pleasant wooded plains, as well as richer grave districts of noble and aristocratic families. Cemeteries with grave pagodas for Buddhist priests are also found. The effect of the larger burial grounds of princes, and especially those of emperors, has been augmented to a magnificent degree.

The old Chinese monumental spirit also still holds sway in the graves of the northern provinces. The groups of the graves lie solemnly arrayed in the middle of the wide fields, with only scanty willows and cypresses to break the monotony of the Loess dust and aridness. And the effect of the severe lines of these huge grave mounds in Sianfu, under which lie the remains of past generations of monarchs, is that of almost gloomy magnificence. But in the province of Shensi we notice by the grave tablets, which are often graceful and to a certain extent ornamental, that we are approaching the cheerful and imaginative south. And south of the Tsín ling mountains the graves seem almost imbued with a spirit of friendliness. They are placed intentionally close to the mountain slopes, are embedded in the valleys, fringe the roads, and ornament the whole country. They are very often placed on the northern mountains of the towns and give them a favourable Fengshui. These graveyards sometimes spread over to the other side of the river opposite the town and are a part of the landscape. Sometimes they are rendered conspicuous as independent sections of the landscape by pagodas, temples, and altars. And particularly on the upper reaches of the Yangtze are they enlivened by large pyramid-shaped cypresses. The graves themselves are often ornamented with a wealth of lavish art, and broadened by steps and terraces for altars and sacrificial utensils. If possible a little bridge is erected in front, or at least there is a suggestion of one. Beyond the written sign, standing for the name of the deceased, proverbs are seldom lacking. They are often taken from the classics, and connect the life of the deceased with the place where he lived and is buried. This arrangement permanently keeps alive the conception of man's tasks in nature. "Where the mountains shine man is perfect. Where the tinted clouds glitter like silk, and where the stars sparkle, there is holy ground." — "I have returned to the real earth. This is Heaven in which I enjoy everlasting peace."



The journey up the Yangtze displays to the traveller a number of the most beautiful towns which are particularly charming in Szechúan. They are mostly situated on the northern bank of the great stream, and are built on the mountain slopes. They are especially favourably situated if they are on the mouth of a tributary river. Many towns, such as Kiatingfu on the Min River, and Süchoufu on the Yangtze, possess nearly all conditions of a very appropriate position. The battlemented town-walls climb up to the highest point on the mountain in the north on which the town is built, and which is regarded as the seat of the ancestor, the spirit of the town. The height is surmounted by a temple

for the Taoist gods, the guardians of the city. Sometimes a pagoda in the town adds to the favourable impression of the situation. It is a counterpoise of the great Fengshui Pagoda of the town which rises on a mountain in a distant spot to the south-east on the other side of the river. As a rule a magnificent view may be had from there of the town and river. Other sanctuaries are also erected there: temples for Buddhist and Taoist deities, for men of merit. And there are stone reliefs, letters carved in the rocks, altars in caves, and a sacred grove. If there is a chain of mountains on the other side of the river near the town to the south, with perhaps remarkable caves, then the site is considered perfect. The mountain ridge stands for a spirit wall, and is decorated with temples and sacred objects. At the same time it keeps off evil influences, and its sacredness permeates the town. The desire to sanctify a beautiful site, and to add to its glories by erecting fine buildings, is evident in the planning of these towns. The mountain in the north on which the town is built is often thrown up artificially. Thus the Coal Hill in Peking to the north of the Imperial Palace is the work of man's hand, and is the point of orientation of the great main axis. Here too is the artificial lake with its islands that fills in the space to the west of the palace. Lakes, both in and near towns, belong to their sanctuaries. The Lake of the Great Splendour in Tsinanfu is celebrated. Si-hu, the West Lake, near Hangchow, about which so many songs have been written, is still more celebrated. It is in an extremely beautiful setting which has been made still more lovely and sublime by the many works of religious architecture.

Kueilin-fu, the provincial capital of Kuangsi, is situated in one of the most remarkable landscapes in the world. The town stands on a wide plain from which numerous steep cone-shaped mountains rise abruptly and make the landscape look like a field of gigantic pyramids. The town-wall is built on some of the mountains which are closely crowded together in the north, and also constitute a protective barrier to keep off evil spiritual influence from the north. Nearly all these mountains around Kueilin-fu are characterized by caves. The most important of these is the Cave of the Seven Stars. It cuts through a whole mountain in exactly the most ideal position in the east. In the south-east of the town the Fengshui Pagoda crowns a strange rock shaped like an elephant's head with the trunk hanging down in the river as though drawing water. Thus the peculiarities of a unique landscape are magnified.



Canton, the capital of the province of Kuangtung, is of all Chinese towns perhaps the richest and most densely populated. It is built opposite an island on the north bank of the broad Western River. The tall and slender Fengshui Pagoda rises in the south on the other side of the stream. The town faces south, and is spread over a plain. But its northern part is on a hill-slope enclosed in the city area by the north triangle of the town-wall. On it stands a five-cornered tower-like edifice with the tutelary goddess of the town. The view from this hill shows a further connection with the landscape. The whole of the town and suburbs with their narrow streets seem to be but a southern projection of a high mountain range, the culminating point of which lies far in the north of the town. This is the Mountain of the White Clouds, the symbol of departed souls. The entire extent of the mountainous area is covered for miles and miles in all directions with both plain and sometimes extremely ornate graves that decorate the round tops of the elevations, slopes, and valleys. There are millions of graves. These light-coloured lime-stone and granite edifices are spread all the way up to the highest summits where they lie hidden in the dense forests. Here there are also numerous temples, mostly Buddhist. Among them is one for the Buddha of the Future, the symbol of life after death. Standing

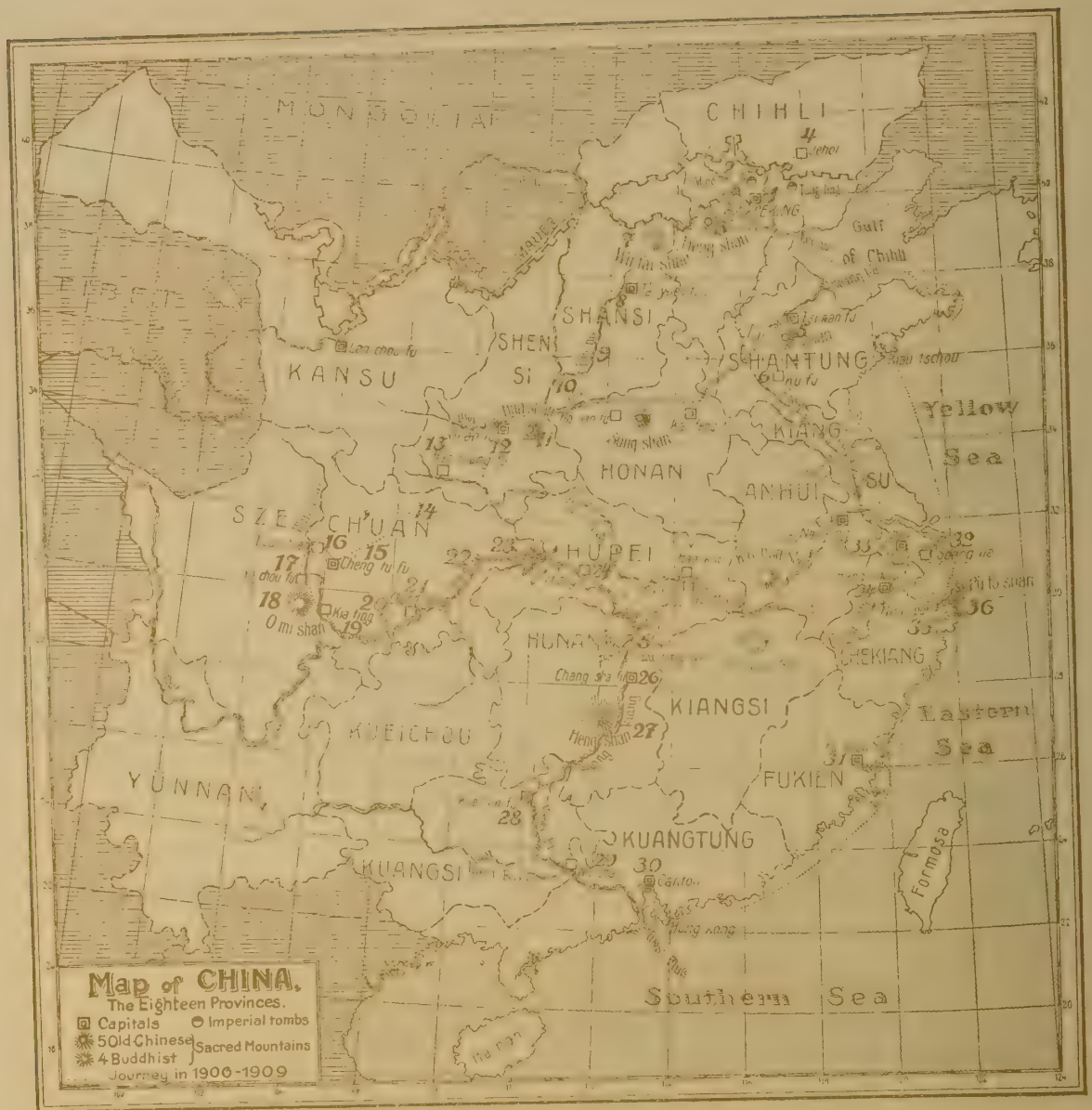
among these graves and looking down unto the great town in the plain with its enormous traffic it seems as though it were the resuscitation of the silent mountain necropolis to which all will return again. This symbol, born of the landscape, city, and graves, and which so clearly explains the sentence: "From life to death, from death to life", is more sublimely represented in Canton than in any other part of China. And this great picture shows us the truth that the purport of life is a cycle. The multifarious activity of an indefatigable people, whose sole interest appears to be but in the restless doings of daily life, seems closely knitted with their calm trust in an end from which there is no returning.

Finally there remains an unsolved problem. How do we connect in our minds the two values of life and nothingness which are opposed to one another and yet at the same time determine our actions? How can we find a compensation between the work we have to do with our hands anew every day and the silent realms of eternity whose powers we feel, but which spell dissolution for us? It would appear that the Chinese renounce answering this question. They are content with the incertitude. We shall end our wanderings in China at the grave of a priest that looks down from the highest summit of the sacred Pútóshan island on the sanctuaries of the Goddess of Mercy and the island world. On this grave, amidst the beauties of nature is carved the proverb: "Life is a riddle, and the body is as naught".

And yet the Chinese know that the dissolution that awaits us all is not extinction. Rather it is the solving of the riddle, and the source of power for us and our children. The long and manifold history of the Chinese, and their permanent works of both the spirit and art, prove that they are not content with renunciation alone, but that they always had a positive view of life and cheerfully acquiesced in it. Yet they ever gathered strength from the silence of nature, from solitude, and spiritualization. To them also applies the word of the German poet who connected our comprehension of life with the wisdom of the East to the most absolute human truth: "Only he who has conceived the supreme unreality will be able to give form to the supreme reality."



The quotations in the text have been translated for the first time from Chinese inscriptions.
The quotation at the end is from Hugo von Hofmannsthal.



Scale 1 : 10000000.

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|-----------------|----------------|---------------------|------------------|-------------------|------------------|
| 1 Peking | 6 Yenchoufu | 13 Miao tai tze | 19 Süchoufu | 23 Feng siang kou | 30 Canton |
| 2 Shih san ling | 7 Wu tai shan | 14 Kuang yüan hien | 20 Kiatingfu | 24 Ichangfu | 31 Fuchou |
| 3 Si ling | 8 Tai yüanfu | 15 Lokianghien | 21 Tzeliutzing | 25 Tung ting See | 32 Santao |
| 4 Jehol | 9 Yang wu chen | 16 Hanchou | 22 Yüentán | 26 Changshafu | 33 Shanghai |
| 5 Ling yen sze | 10 Mien shan | 17 Chéngtufu | 23 Nan hua kung | 27 Lilinghien | 34 Hanchoufu |
| Tsinanfu | 11 Meng chéng | 18 Kuanghien | 24 Chungkingfu | 28 Hengshan | 35 Hainingchou |
| Tsing yang shu | 12 Pingyangfu | 19 Tsing chéng shan | 25 Fengtu | 29 Kueilinfu | 36 Tien tung sic |
| Tai anfu | 13 Lutsün | 20 Yachoufu | 26 Shih pao chai | 30 Pinglofu | Ningpo |
| Tai shan | 14 Hua shan | 21 Kuangchou | 27 Wan hien | 31 Wuchoufu | Pu to shan |
| 6 Kufubien | 15 Sianfu | | | | |

LIST OF ILLUSTRATIONS

The numbers behind place-names refer to those on the map.

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| <p>1. Pagoda in the Ling yen sze Monastery 5, Province of Shantung.</p> <p style="text-align: center;">1. Province of Chihli.</p> <p>2. The Great Wall. Built, since 500 B. C.</p> <p>3. Peking 1, Entrance to the Imperial Palace. Built 1280-1400.</p> <p>4, 5. Peking. Temple of Heaven. Built 1420. Renewed 1751 & 1889.</p> <p>6. Peking. Town-Wall. Built 1419-1437.</p> <p>7. Peking. Wu tá sze Pagoda. Designed 1403, built 1473.</p> <p>8, 10. Peking. Tien ning sze Pagoda. Height 58 metres. Built 602-615. Repeatedly restored.</p> <p>9, 11. Peking. Palichuang Pagoda. Height 56 metres. Built 1578.</p> <p>12. Peking. Marble Pagoda in the Lama Monastery Huang sze. Built 1782. Contains relics of a Tibetan Prince of the Church who died in Peking in 1780.</p> <p>13. Peking. Western Hills. Kieh tái sze Monastery.</p> <p>14-21. Peking. Western Hills. Marble Pagoda in the Pi yün sze Monastery. Built 1749.</p> <p>22-23. Travelling Carts.</p> <p>24. Shih san ling 2. Entrance to the 13 Imperial Graves of the Ming Dynasty 1368-1644.</p> <p>25-31. Si ling 3. The Western Imperial Graves of the Manchu Dynasty 1644-1911.</p> <p>32-37. Surroundings of Peking.</p> <p>38-45, 67. Jehol 4. Summer Residence of the Manchu Emperors with Lama Monasteries. The buildings date from the reign of Kien Lung 1736-1796.</p> <p>46, 47. Voyage on the Luan River.</p> | <p>48. Peking 1. Western Hills. Gateway in the Imperial Park Tsing i yüan.</p> <p style="text-align: center;">2. Province of Shantung.</p> <p>49-58. Ling yen sze 5. Monastery north of the Sacred Mount Tái shan. Dates from 4th cent. Pagoda was built 742-756. The Lohan figures date 1506-1522.</p> <p>52, 53. Tsinanfu 5. Capital of the Province.</p> <p>54, 55. Tsing yang shu 5. Village S. of Tsinanfu. In a glazed gable: Pilgrims mounting to the summit of the sacred mount Tái shan. Built in the Ming Dynasty, probably in the reign of Wan Li 1573-1620.</p> <p>56-61. Tái shan 5, the most easterly of the 5 ancient Chinese Sacred Mountains, 1545 m high, situated immediately N. of the town of Táianfu.</p> <p>62, 63. Kúfu 6. Native town of Confucius with his chief temple and grave. The dragon columns of the hall 1500-1504.</p> <p>64-66. Yenchoufu 6. The buildings from the time of the Ming Dynasty 1368-1644.</p> <p>67. Jehol 4, province of Chihli. Bridges in park. Cf. Pl. 38.</p> <p style="text-align: center;">3. Province of Shansi.</p> <p>68, 69. Travelling scenes.</p> <p>70-78, 109, Wu tái shan 7. The Buddhist Sacred Mountain of the 5 Peaks dedicated to Wenshu pú sa or Bodhisattva Manjusri. Height of plateau 1700 m, of northern pass 2500 m. The Great Pagoda (54 m) and the other buildings were erected during the Ming Dynasty, mostly in the reign of Wan Li 1573-1620.</p> |
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257 photographs were taken by the author in 1906-1909. The plates used were 13×18 centimetres, the camera with a Goerz Double Anastigmatic. Some pictures were magnified eight-fold by employing a teleobjective. In addition to the author's photographs, 30 taken by Chinese photographers are included: 2-9, 12, 13, 19, 24, 49, 52, 53, 57-59, 61, 102, 103, 170, 185, 241, 250-253, 256, and 257. Plate 38 is reproduced from an old photograph in the Berlin "Kunstgewerbe-Museum".

The monuments photographed have been, and will be further dealt with in detail by the author in his works "Die Baukunst und religiöse Kultur der Chinesen", published by de Gruyter in Berlin, and "Chinesische Architektur" (in preparation).

KEY TO PRONUNCIATION.

ai = i in ice, e = e in men, i = i in ravine, o = o in mote, u = oo in boot, ü = French élu, ou = ow in crow, ch = ch in church (slightly softer when not marked, slightly harder when marked by an accent, e. g. Chác). The aspirate is indicated by an accent on the following vowel. k, p, t, slightly softer than in king, poll, tall; harder when accented. j = the French j in jeu, y = the consonant y in yard.

79. Miao tái tze 13. Province of Shansi. Roof-ridge (cf. Pl. 104).
- 80-84, 254. Táiyüanfu 8, Capital, and to S. Kin tze a chief temple of the prov. Solid stone buildings. 1573-1620.
85. Yang wu chen 8. Dwelling-house of a wealthy man.
- 86, 87. Meng chéng and Píngyangfu 9. Memorial Temple of the prehistoric emperors Huang Ti & Yao.
88. Mien shan 8. Limestone mountains S. of Táiyüanfu. Cave Monastery of the Cloud Summit.
- 89, 90. Píngyangfu 9. Loess views.
- 91, 92. Lutsún 10, with great Salt Lake and important salt industry, situated in district of Kiaichou the native town of General Kuan Yü who fought in the years 184-219, and who was later exalted as Kuan Ti or Lao ye to the position of War God.

4. Province of Shensi.

93. Mienhien 13. General Ma Cháo, Kuan Yü's comrade-in-arms (Pl. 92) against Tsáo Tsáo. The latter is depicted fleeing on the painted background.
- 94-97. Hua shan 11, the western ancient Chinese Sacred Mount (2050 m). The summit is a cylinder with 5 sharp peaks, one in the N., E., W., S., and middle. The great temple of Hua yin miao belonging to it is situated on the plain at the N. part of the mountain.
- 98-103. Sianfu 12, Capital of prov., till 907 repeatedly capital of the empire. The Great Wild Goose Pagoda (55 m) was founded by the Buddhist pilgrim Hsuan Tsang 651 and rebuilt about 705. The Small Wild Goose Pagoda (ca. 45 m) was built in 710.
- 104-108. Miao tái tze 13 in the Tsín ling Mts. Monastery and memorial temple for Chang Liang the Chancellor of the first emperor of the Han Dynasty (206 B.C.). He received his powers

and abilities from a spirit on the Sacred Temple Hill.

109. Wu tái shan 7. Prov. of Shansi. Stairway to a monastery (cf. Pl. 70).

5. Province of Szechúan.

- 110-113. Kuangyüanhien 14 on Kialing River. Temple of the Táng Empress Wu Hou (684-705) on the right bank opposite the town, the emblems and mirror of which are the rock Buddhas. These, and the sculptures of the 1000 Buddha Rock above the town, probably date 700. Paintings are new.
- 114, 115. Lokiang and Hanchou 15. Greatest town on the plain Chéngtufu.
- 116, 117. Chéngtufu 15. Cap. of the Prov. The Buddhist monastery for the Bodhisattva Wenshu is situated within the town, outside a large Taoist monastery for Laotze.
- 118-130, 134. Kuanhien 16 on the Min River. Starting point for the irrigation of the Chéngtu plain. The memorial temple Örl Lang miao on the river bank commemorates the engineers and demigods Li Ping and his son Örl Lang.
131. Wanhien 22. Bell in temple of Confucius (cf. Pl. 175).
- 132, 133, 135, 136, 154. Tsíng chéng shan 16. Mountain of the Green Town S. W. of Kuanhien filled with Taoist sacred objects, monasteries and caves.
- 137-142. Yachoufu 17 on the threshold of Tibetan culture. N. of the town the Kin feng sze Monastery. Bamboo rafts are used to convey travellers on the Ya River.
143. Süchoufu or Suifu 19 at mouth of the Min in the Yangtze. Mountain monastery at foot.
- 144-149. O mi shan 18, the Buddhist Sacred Mount of Púhien pú sa or Bodhisattva Samantabhadra (3380 m). The largest "Monastery of the 10000 Years" or of "Eternity" is situated at a height of 1000 m. On the highest point of the Golden Summit on a steep pre-

- cipice descending to a depth of 1000 m there are large monastery premises of simple exterior and richly furnished. The summit is almost always cloud-capped, and only seldom emerges out of the mist for a short time.
150. Kiatingfu 19. View of the town towards S. In S. E. mountains with pagodas and other sanctuaries.
151. Sūchoufu 19 (cf. Pl. 143).
152. Hanchou 15. N. of Chéngtufu. Wayside altar.
153. Kiungchou 17. N. of Yachoufu. Village with half-timbered houses and incense pagoda (cf. Pl. 125).
154. Tsíng chéng shan 16 (cf. Pl. 132).
- 155-157. From Luchou to Tzeliutsing 20. Landscape: bridge, Páilou, temple, farm-buildings, and rice-fields. Wayside altar: stone mast, Buddha stela, incense pagoda and two shrines. Two memorial gates on the road.
- 158-161, 190, 263. Tzeliutsing 20, great industrial salt wells district. The wells are 1500 m deep and recognizable by high brine pump scaffoldings. The salt is transported in ships. The rich merchants from the various provinces have built beautiful clubs for their countrymen.
- 162, 163, 167, 169. Chúnghíng 21, picturesque town on the Yangtze with extensive trade. Opposite the town a celebrated ancient cave temple dedicated to Lao kün the "Old Lord of the Mountains" or the "Innate Spirit".
164. Fengtu 22 on the Yangtze with important Taoist sanctuaries. Is regarded as the entrance to the Chinese underworld.
165. Yüentán 20, spot near Tzeliutsing (cf. Pl. 158).
- 166, 168. Wanhien 22 (cf. Pl. 172).
- 167, 169. Chúnghíng 21 (cf. Pl. 162.)
170. Kueichou 23. Town on the Yangtze.
171. Shih pao chai 22. Place of the "Precious Stone Bar" and "Rock of the 10000 Shadows". The summit is reached by a staircase in a leaning half of a pagoda and is surmounted by a temple for the God of the Underworld.
- 172-178, 131, 166, 168. Wanhien 22, beautiful town on the Yangtze with well-formed buildings and with cave-temples in the immediate neighbourhood. Chang Fei was the blood brother of Kuan Yü (Pl. 92) and conquered with him the old kingdom of Shu, the present-day Szechúan.
179. Nan hua kung 20, spot near Tzeliutsing (cf. Pl. 158).
- 180-183. Feng siang kóu 23 or Feng siang hia the "Bellows George" below Kueichoufu.
- ## 6. Province of Hupei.
- 184-187. Ichángfu 24, busy trading town. The Dragon King's Cave is situated in S. opposite the town at some distance from the river.
- ## 7. Province of Hunan.
- 188, 189. Tung ting Lake 25 at the mouth of the Siang kiang in the Yangtze.
190. Tzeliutsing 20. Prov. of Szechúan. Shansi Club (cf. Pl. 160).
- 191-194, 201. Chángshafu 26. Capital of the Prov. Tso Wensiang, a successful statesman of the 19th cent. was born in Chángsha. The noble Chén family owns one of the most beautiful ancestral temples of the town.
- 195, 198, 200, 205. Liling 26, pretty county administrative town S.E. of Chángsha.
- 196, 197. Heng shan 27 or Nan yüo, the southern ancient Chinese Sacred Mount (ca. 1000 m). The great temple at the foot is conspicuous for a beautiful main hall.
- 199, 202. Hengchoufu 27 on the Siangkiang, county administrative town of the southern Sacred Mount.
- 203, 204. Views in the S. of the Province.

8. Province of Kuangsi.

- 206 210. Views in the N. of the Province.
211-215. Kueilinfu 28, Provincial capital on the Kuei River surrounded by strange cone-shaped mountains with caves, amongst which the "Cave of the 7 Stars" next to the bridge is the largest.
216 218. The Kuei River, on which Pínglofu is situated. It passes through rugged mountains into a regular landscape.
219-221. Wuchoufu 29 at the mouth of the Kuei in the Si kiang or West River. The censers date from the year 1717.

9. Province of Kuangtung.

- Canton 30. Capital of the Province on the West River.
222 229. Views of temples and the Great Mosque in the town.
230. Marble Pagoda, built in the time of Kíen Lung, 1736-1796.
231 233. Wu tseng lou, the five-storied tower, stands on the N. Hill Yüeh siu shan in a line with the town-wall and looks towards S. as the religious guardian of the town. Near it on the Kuanyin shan Hill the temple for the Goddess of Mercy. On the mountain slopes N. of the town graves and a mosque, said to contain a tomb of an uncle of Mahomet.
234-237. The numerous graves in the N. mountains of Canton are spread high up on the Pai yün shan, the Mountain of the "White Clouds" — the symbol of departed souls —. The mountain closes the landscape to the north. Its summit, Mo sing ling, "strokes the stars", is nearly 400 m high.
238, 239. Neng jen sze Monastery is situated on the summit of the Mountain of the White Clouds in the N. of Canton.

10. Province of Fukien.

- 240, 243. Fuchou 31. Capital of the Prov. on the Min River. Graves.
244-249. Yung tsüan sze "Monastery of the Rushing Source" on the "Drum Mountain" S. E. of Fuchou, celebrated as place of pilgrimage and sanctuary. In February 1909 solemn Buddhist masses were said here for the souls of the Emperor Kuang Sū and the Dowager-Empress Tze Hi who died in November 1908. Their two soul tablets were placed on an altar draped with silk, and decorated with small marble Buddhas. In the Library there is lying a large marble Buddha in a glass case next to a Pagoda of relics.
250. Fuchou harbour with view of Ku shan.
251. Santuao 31 or Santao, port N. of Fuchou.

11. Province of Kiangsu.

- 252, 253. Shanghai 32, largest port in China on mouth of the Yangtze. The Lung hua tá "Pagoda of the Beauty of Dragon" (38 m high) S. of the town was founded in 247, rebuilt in 1411, and repeatedly renovated.
254. Táiyüanfu 8, province of Shansi. 1000 armed Kuanyin, Goddess of Mercy in the "Monastery of Great Pity". One of the three similar gigantic figures standing next to each other in the main hall.
255. Suchou 33. Provincial capital. 1000 armed Kuanyin of the Four Cardinal Points in the Monastery of the 500 Lohan, Kieh túng sze.

12. Province of Chekiang.

- 256-262. Hangchoufu 34. Capital of the Prov. The views are all from Si hu, the West Lake near the town.
256, 257. Lake and "Pagoda of the Thunder Summit", built 970, now ruin.

258. Rock Buddha and Pagoda on the "Mountain that came flying from India" in the valley of "Refuge of Souls".
259. Grave of the statesman Yo Fei who died an unjust death in 1141, but since then venerated as a pattern of faithfulness.
260. Incense pagoda in the "Cloud Grove Monastery".
261. Sheng yin sze "Monastery of the Holy Succession". The marble pagoda in the interior of the main hall has 16 Lohan figures as hermits graven on it. Probably built 1736-1796.
262. Imperial Travelling Palace. Interior of Library.
263. Tzeliutsing 20. Prov. of Szechúan. Part of a hall in the Shansi Club (cf. Pl. 160).
- 264, 265. Between Tien túng sze and Ningpo. Grave, and view on journey.
- 266-269. Tien túng sze 35. "Monastery of the Celestial Boy" N. of Ningpo.
- 270-272. Ningpo 35. Largest port of the province on Yung River, with magnificent stores, guild halls, and family temples.
278. Hainingchou 34. E. of Hangchoufu, celebrated for its great bore at the mouth of the Tsíng táng.
- 277, 279-288. Pú tó shan 36. Island in the Chou shan or Chusan group "Sailor Mountains", the Buddhist Sacred Mountain of the Bodhisattva Avalokitesvara or Kuanyin, the Goddess of Mercy. Monasteries and sanctuaries for the goddess cover the island. The pagoda was built in 1334. In the "Monastery of the Rain of Law", Fa yü sze, there are stone reliefs with the 24 representations of filial piety (2 examples on plates 282/83) and strange figures 5 of the goddess made of a pearl in a splendid altar (Pl. 27), in a white dress embroidered with green bamboo designs (Pl. 284), of marble in glazed altar shrine (Pl. 285). On the summit of the mountain a grave looks down on the archipelago.

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Ling yen sze. Prov. Shantung

Pagoda in the Monastery of the animated
Summits of Mountains

Pagode du Couvent des Cimes animées.
Prov. de Chantoung

Pagode im Kloster der beseelten Berggipfel

Pagoda en el Monasterio de las
Cumbres animadas

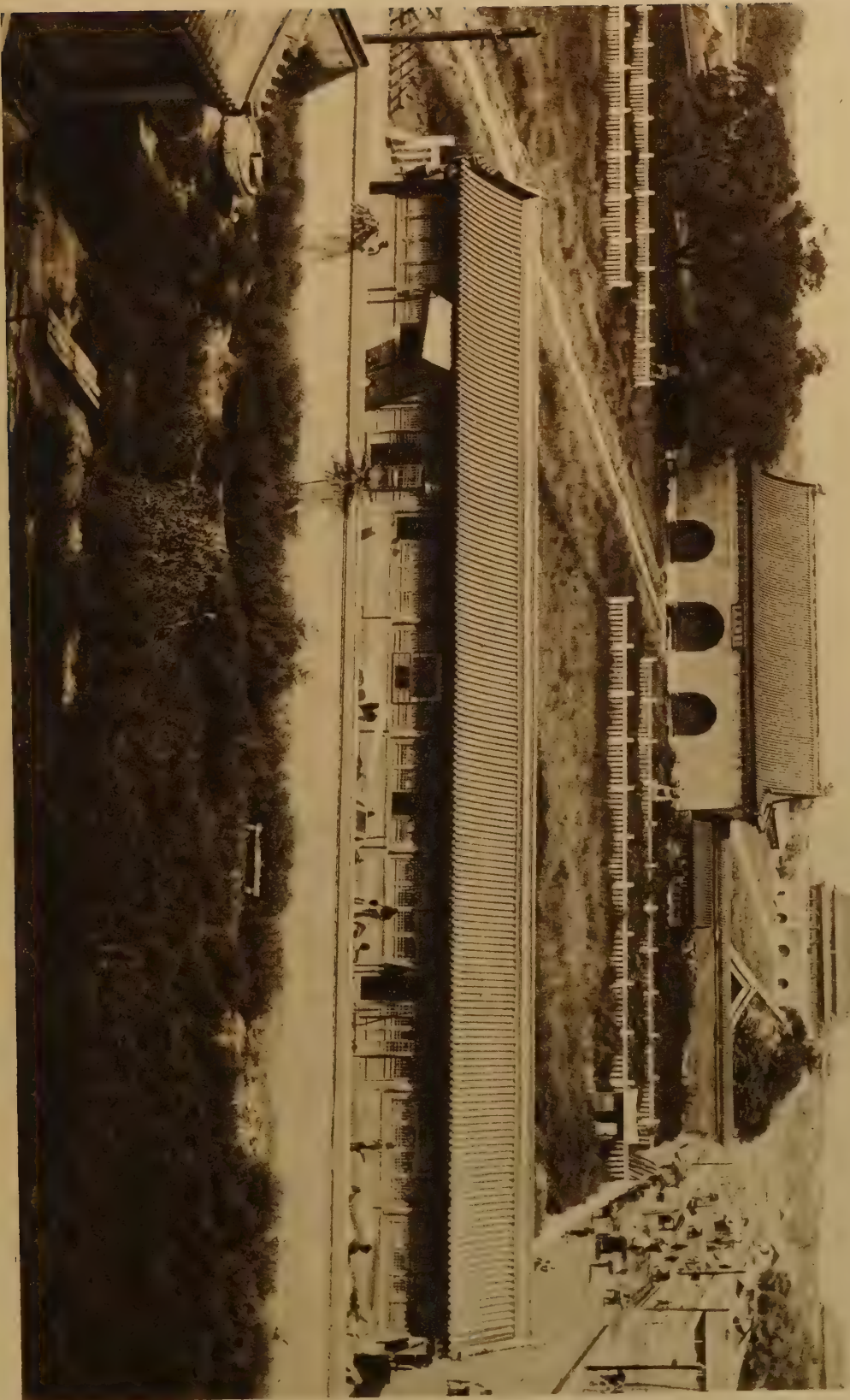
Pagoda nel Convento delle
Cime animate



The Great Wall
La Muralla grande

Wan li cháng chéng. Prov. Chihli
Die Große Mauer

La Grande Muraille. Province de Tcheli
La Muraglia grande



Imperial Palace
Palacio Imperial

Peking, Prov. Chihli
Kaiserpalast

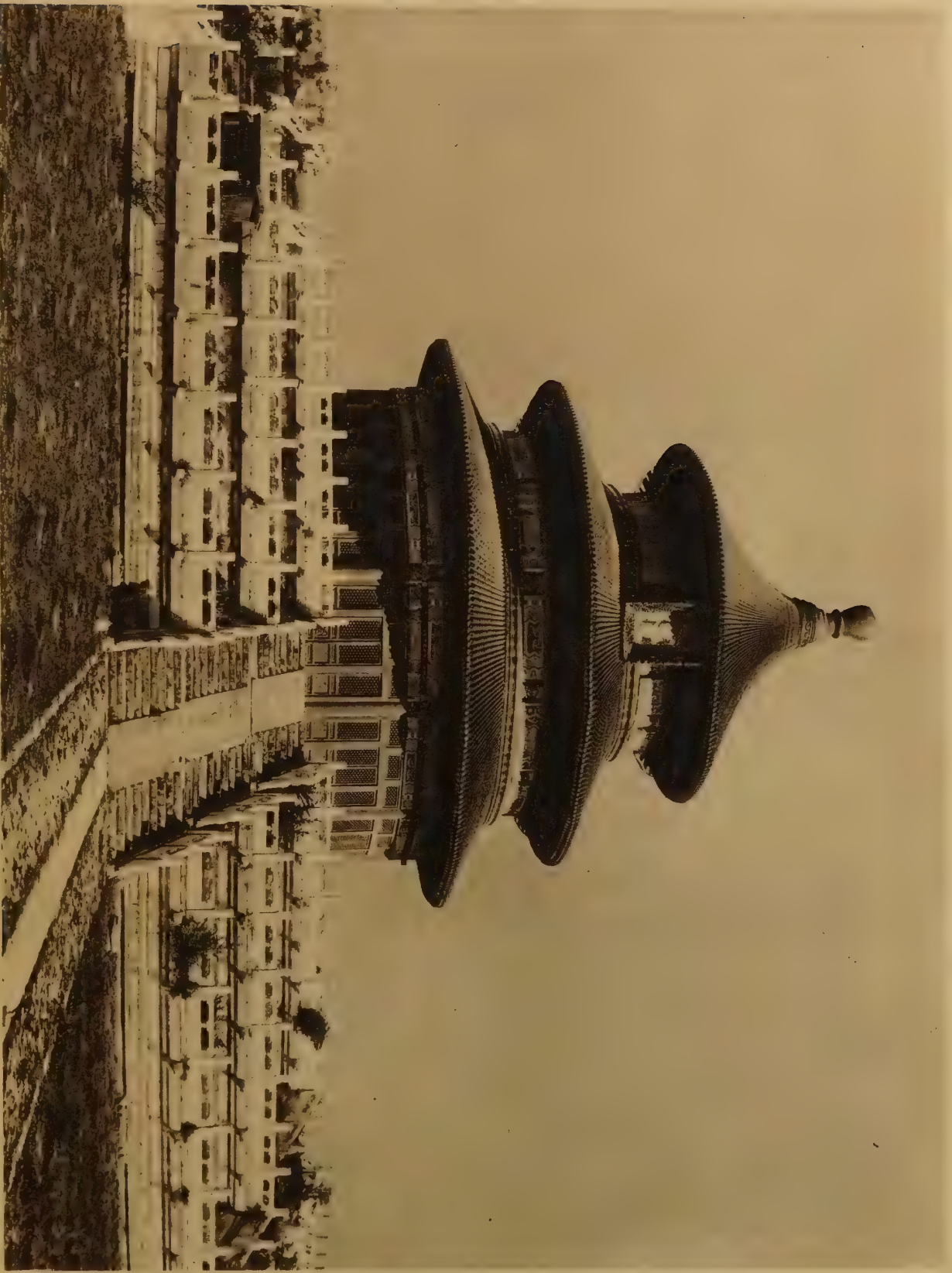
Palais Impérial à Pékin
Palazzo Imperiale



Temple of Heaven, Terrace of Sacrifices
 Templo del Cielo. Terraza de los sacrificios

Peking. T'ien tán. Prov Chihli.
 Himmelstempel. Opferterrasse

Temple du Ciel à Pékin. Terrasse des sacrifices
 Templo del Cielo. Terraza del sacrifici



Temple of Heaven, Hall of Annual Prayers
 Templo del Cielo. Sala de las oraciones anuales

Peking, Tien tán. Prov. Chihli
 Himmelstempel. Halle der Jahresgebete

Temple du Ciel. Halle des Prières annuelles
 Templo del Cielo. Sala delle orazioni annuali



Town-Wall

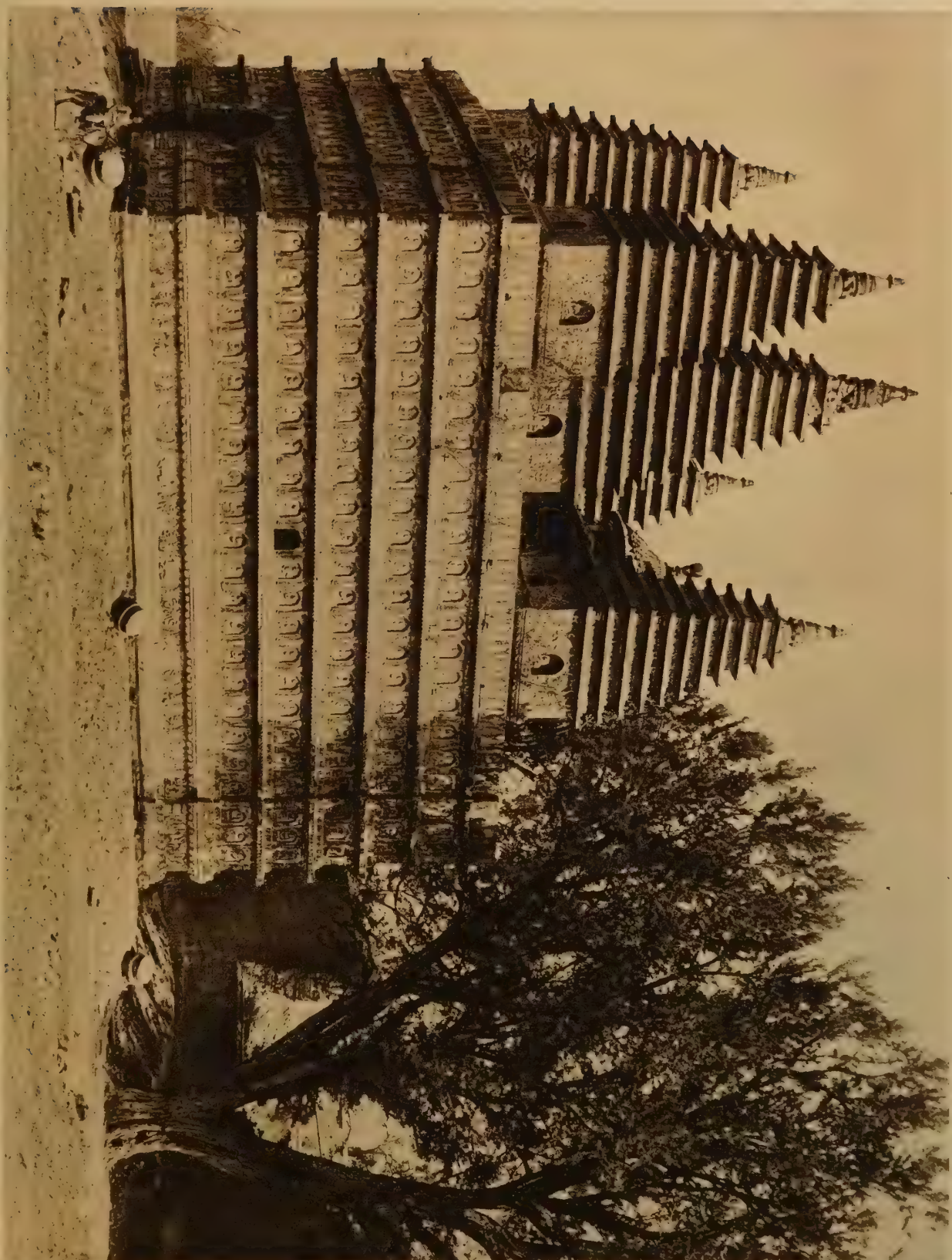
Pekin, Muralia de la ciudad

Peking. Prov. Chihli

Stadtmauer

Pekin, Muralles de la ville

Pechino, Muregia della città



Five Towers Pagoda
Pagoda de las Cinco Torres

Peking. Wu tá sze. Prov. Chihli

Fünf Turm-Pagode

Pekin, Pagode des Cinq Tours
Pagoda delle Cinque Torri



Peking. Tien ning sze. Prov. Chihli

Pagoda in the Monastery of Celestial Peace

Pékin. Pagode du Couvent de la Paix Céleste

Pagode im Kloster des himmlischen Friedens

Pagoda en el Monasterio de la Paz Celeste

Pagoda nel Convento della Pace Celeste



Peking. Palichuang. Prov. Chihli

Pagoda in the village of Palichuang

Pagode du village de Palitchouang

Pagode im Dorf Palichuang

Pagoda del pueblo de Palichuán

Pagoda nel villaggio di Palichuang



Peking. T'ien ning sze. Prov. Chihli

Pagoda in the Monastery of Celestial Peace
Part of the base

Pékin. Pagode du Couvent de la Paix Céleste
Partie du socle

Pagode Im Kloster des himmlischen Friedens. Teil des Sockels

Pagoda en el Monasterio de la Paz Celeste
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Pagoda nel Convento della Pace Celeste
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Peking. Palichuang. Prov. Chihli

Pagoda in the village of Palichuang
Part of the base

Pagode du village de Palitchouang
Partie du socle

Pagode im Dorf Palichuang. Teil des Sockels

Pagoda del pueblo de Palichuán. Parte del zócalo

Pagoda nel villaggio di Palichuang. Parte dello zoccolo



Marble pagoda in the Yellow Monastery
Pagoda de Mármol en el Monasterio Amarillo

Peking. Huang sze. Prov. Chihli

Marmorpagode im Gelben Kloster

Pékin. Pagode de Marbre du Couvent Jaune
Pagoda del Marmi nel Convento Giallo



Peking. Si shan. Kieh tai sze. Prov. Chihli

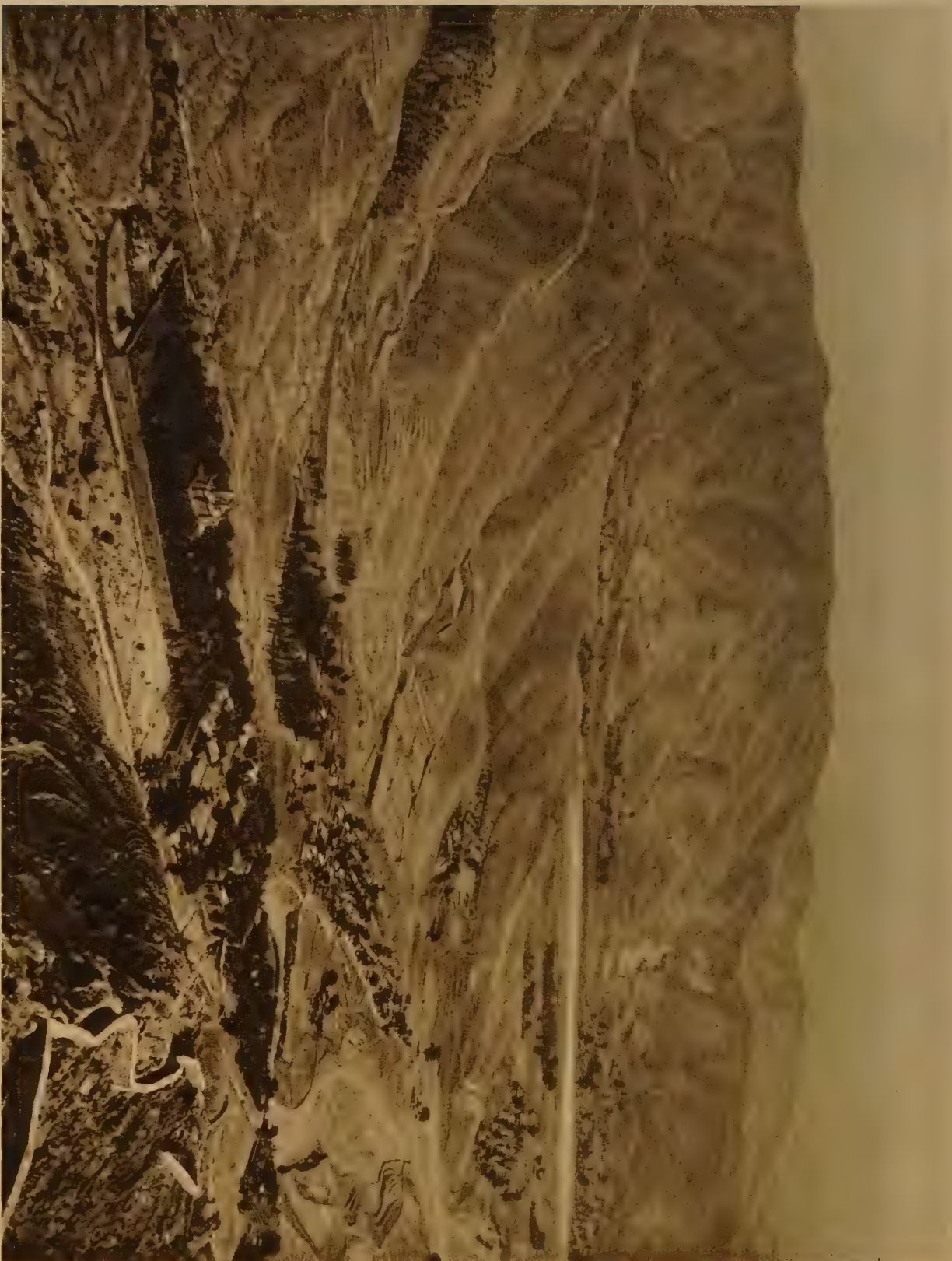
Terraced Monastery of the Vows in the Western Hills near Peking

Couvent à terrasses dit Couvent des Vœux dans les Montagnes de l'Ouest, près de Pékin

Monasterio escalonado de los Votos en las montañas al oeste de Peking

Terrassenkloster der Gelübde in den Westbergen bei Peking

Convento dei Voti, costruzione in terrazze nelle montagne all'occidente di Pechino



Peking. Si shan. Pi yün sze. Prov. Chihli

Western Hills near Peking. In the foreground the long grove of the
Monastery of the Bluish-Green Clouds with the Marble Pagoda

Westberge bei Peking. Im Vordergrund der langgestreckte Hain des Klosters der
Montañas al oeste de Pekín. El bosque del Monasterio
de las Nubes turques y Pagoda de Mármol.

Montagnes de l'Ouest, près de Pékin. Au premier plan, le bois,
tout en longueur, du Couvent des Nubes bleu vert,
avec la Pagode de Marbre

Montagne der blau-grünen Wolken mit der Marmorpagode
Montagne all'occidente di Pechino. Il bosco stesso del Convento
delle Nubi turchine e colla Pagoda del Marmol



The Marble Pagoda
La Pagoda de Mármol

Peking. Si shan. Pi yün sze. ,Prov. Chihli
Die Marmorpagode im Kloster der blaugrünen Wolken

La Pagoda de Marbre
La Pagoda del Mármol



Peking. Si shan. Pi yün sze Prov. Chihli

Western Hills near Peking. Flight of steps
to the Marble Pagoda

Montagnes de l'Ouest, près de Pékin. La montée
de la Pagode de Marbre

Westberge bei Peking. Aufgang zur Marmorpagode

Montañas al oeste de Pekín. Subida á la
Pagoda de Mármol

Montagne all'occidente di Pechino. Salita alla
Pagoda del Marmi



Peking. Si shan. Pi yün sze. Prov. Chihli

The Marble Pagoda among white-barked pines
Back view

La Pagode de Marbre entourée de pins à écorce blanche
Vue de derrière

Die Marmorpagode zwischen weißrindigen Kiefern. Rückansicht

La Pagoda de Mármol entre pinos negrales
Vista trasera

La Pagoda del Marmi attraverso i pini di scorza bianca
Vista dall'indietro



Peking. Si shan. Pi yün sze. Prov. Chihli

Western Hills near Peking. The marble
part of the Pagoda. Back view

Montagnes de l'Ouest, près de Pékin. La construction
en marbre de la Pagode. Vue de derrière

Westberge bei Peking. Der Marmorbau der Pagode. Rückansicht

Montañas al oeste de Pekín. La obra de
mármol en la pagoda. Vista trasera

Montagne all'occidente di Pechino. La parte di
marmo nella pagoda. Vista dall'indietro



Peking, Si shan. Pi yün sze. Prov. Chihli

Uppermost platform of the Marble Pagoda

Plate-forme supérieure de la Pagode de Marbre

Oberste Plattform der Marmorpagode

Última plataforma de la Pagoda de Mármol

Plattaforma superiore della Pagoda dei Marmi



Peking. Si shan. Pi yün sze. Prov. Chihli

Lamaist goddess of the Marble Pagoda

Déesse lamaïque de la Pagode de Marbre

Lamaistische Göttin der Marmorpagode

Diosa lamaica de la Pagoda de Mármol

Divinità lamaica della Pagoda del Marmi



Peking. Si shan. Pi yün sze. Prov. Chihli

A bodhisatva of the Marble Pagoda

Un bodhisatva de la Pagode de Marbre

Ein Bodhisatwa der Marmorpagode

Un bodhisatva de la Pagoda de Mármol

Un bodhisatva della Pagoda del Marmi



Prov. Chihli

Northern Chinese travelling-carts on the Plain of Peking
Nordchinesische Reisekarren in der Pekinger Ebene

Chariots de voyage du Nord de la Chine dans la plaine de Pékin
Carri di viaggio cinesi nella pianura di Pechino



Travelling-carts on the Plain of Peking
Carros de viaje en la llanura de Pekín

Prov. Chihli
Reisekarren in der Pekingener Ebene

Charlots de voyage dans la plaine de Pâkin
Carri de viaggio nella pianura di Pechino



The Thirteen Imperial Tombs of the Ming Dynasty
near Nankou. Road of Spirits

Die dreizehn Kaiserg rber der Ming-Dynastie bei Nank u
Camino de los Esp ritus

Nank u. Shih san ling. Prov. Chihli

Les treize tombeaux des empereurs de la dynastie des Ming,
pr s de Nank u. Le Chemin des Esp rits.

Le tredici tombe imperiali della dinastia Ming presso Nank u
Cammino degli Spiriti



The Western Imperial Tombs of the Manchu Dynasty
Main entrance

Die westlichen Kaisergräber der Mandschu-Dynastie.
Haupteingang

Les tombeaux occidentaux de la dynastie des Mantchous
Entrée principale

Las tumbas occidentales de la dinastia Manchú. Entrada principal



Siling. Prov. Chihli

The Western Imperial Tombs of the Manchu Dynasty
Part view of a gate at the main entrance

Les tombeaux occidentaux des empereurs
de la dynastie des Mantchous. Vue d'une
partie d'une porte de l'entrée principale

Die westlichen Kaisergräber der Mandschu-Dynastie. Teilansicht eines Tores am Haupteingang

Las tumbas occidentales de la dinastía Manchu
Detalle de una portada en la entrada principal

Le tombe occidentali della dinastía Manciu
Dettaglio d'una porta nell'entrata principale



Siling. Prov. Chihli

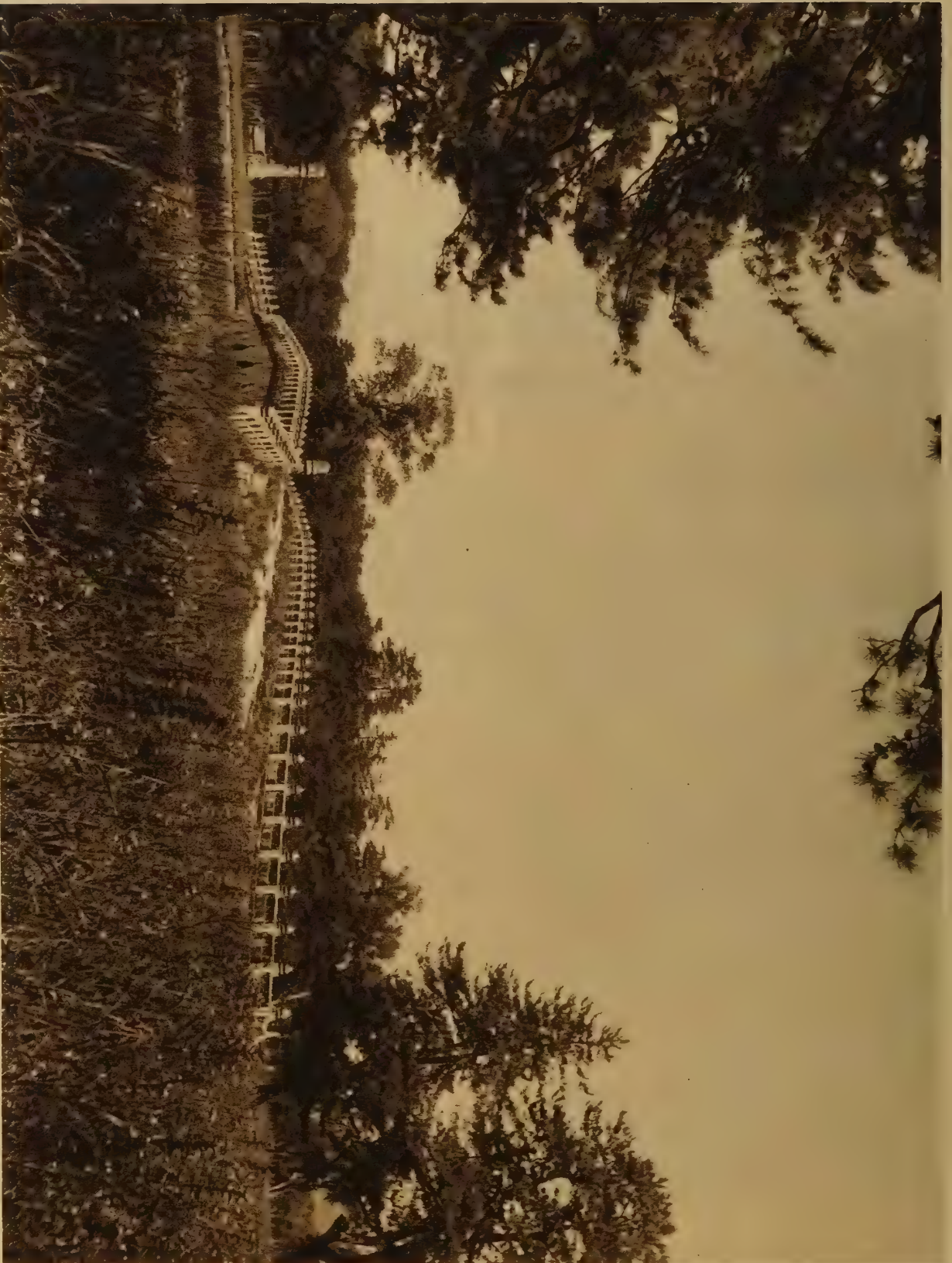
Column on the Road of Spirits

Columna en el Camino de los Espíritus

Säule am Geisterweg

Colonne sur le Chemin des Esprits

Colonna nel Cammino degli Spiriti



Siling, Prov. Chihli

The Western Imperial Tombs of the Manchou-Dynasty
 Bridge on the Road of Spirits
 Die Westlichen Kaisergräber der Mandschu-Dynastie.
 Les tombes occidentales de la dynastie Manchou
 Puente en el Camino de los Espíritus

Les tombeaux occidentaux des empereurs de la dynastie
 des Manchous. Pont du Chemin des Esprits
 Brücke im Geisterweg
 Le tombe occidentali della dinastia Manciu
 Ponte sul Cammino degli Spiriti



The Road of Spirits seen from the Bridge
 El Camino de los Espíritus desde el puente

Silling. Prov. Chihli
 Der Geisterweg von der Brücke aus

Le Chemin des Esprits vu du pont
 Il Cammino degli Spiriti visto dal ponte



Siling. Prov. Chihli

The Western Imperial Tombs of the Manchchu Dynasty
The Road of Spirits in front of the Tomb Temple

Die Westlichen Kaisergräber der Mandtschu-Dynastie. El Cammino
de las tumbas occidentales de la dinastía Manchchu. El Cammino
de los Espíritus de larte del Templo Funerario

Les tombeaux occidentaux des empereurs
de la dynastie des Mantchous
Le Chemin des Esprits devant le temple funéraire

Le tombe occidentali della dinastia Mancchu. Il Cammino degli
Spiriti davanti il Tempio funebre



A Tomb Temple

Un templo funerario

Siling. Prov. Chihli

Ein Grabtempel

Temple funéraire

Un templo funerario



Peking. Si shan. Shih tze wo. Prov. Chihli

Monastery garden in the Western Mountains Pékin. Jardin d'un couvent dans les Montagnes, de l'Ouest

Klostergarten in den Westbergen

Jardín de un monasterio en las Montañas Occidentales Giardino d'un convento nelle Montagne Occidentali



Peking. Prov. Chihli

Door in the Temple of the Wind God

Porte du temple du dieu du vent

Tür im Tempel des Windgottes

Puerta en el Templo del Dios-Viento

Porta nel Tempio del Dio Vento



Dragon on the edge of a sluice in the Tungchou Canal

Dragón en el borde de una esclusa del Canal de Tungchou

Peking. Prov. Chihli

Dragon sur le bord de l'écluse du canal de Toungchou

Dragone sul bordo d'una cateratta del Canale di Tungchou



End of bridge in the Summer Palace

Término de un puente en el Palacio de Verano

Peking. Wan shou shan. Prov. Chihli

Brückendenigung im Sommerpalast

Extrémité d'un pont du Palais d'Été

Estremità d'un ponte nel Palazzo d'Estate





Pass temple on the road to Jehol

Templo en un paso del camino á Jehol

Peking — Jehol. Prov. Chihli

Passtempel auf dem Wege nach Jehol

Temple au col de la route de Jehol

Templo sul passo del cammino á Jehol



Jehol. Pótála. Prov. Chihli

The Lama Monastery Pótála in Jehol. View from south-east

Das Lamakloster Pótála in Jehol. Blick von Südost

El Monasterio lamático de Pótála en Jehol, visto desde el Sudeste

Le couvent lamaïque Pótála à Jehol. Vue prise du sud-est

Il Convento lamaico di Pótála di Jehol, visto dal Sudest



In the Lama Monastery Hinglung

En el Monasterio lamático de Hinglung

Jehol, Hinglung. Prov. Chihli

Im Lamakloster Hinglung

Dans le couvent lamaïque Hinglung

Nel Convento lamatico di Hinglung



In the Lama Monastery Hingkung

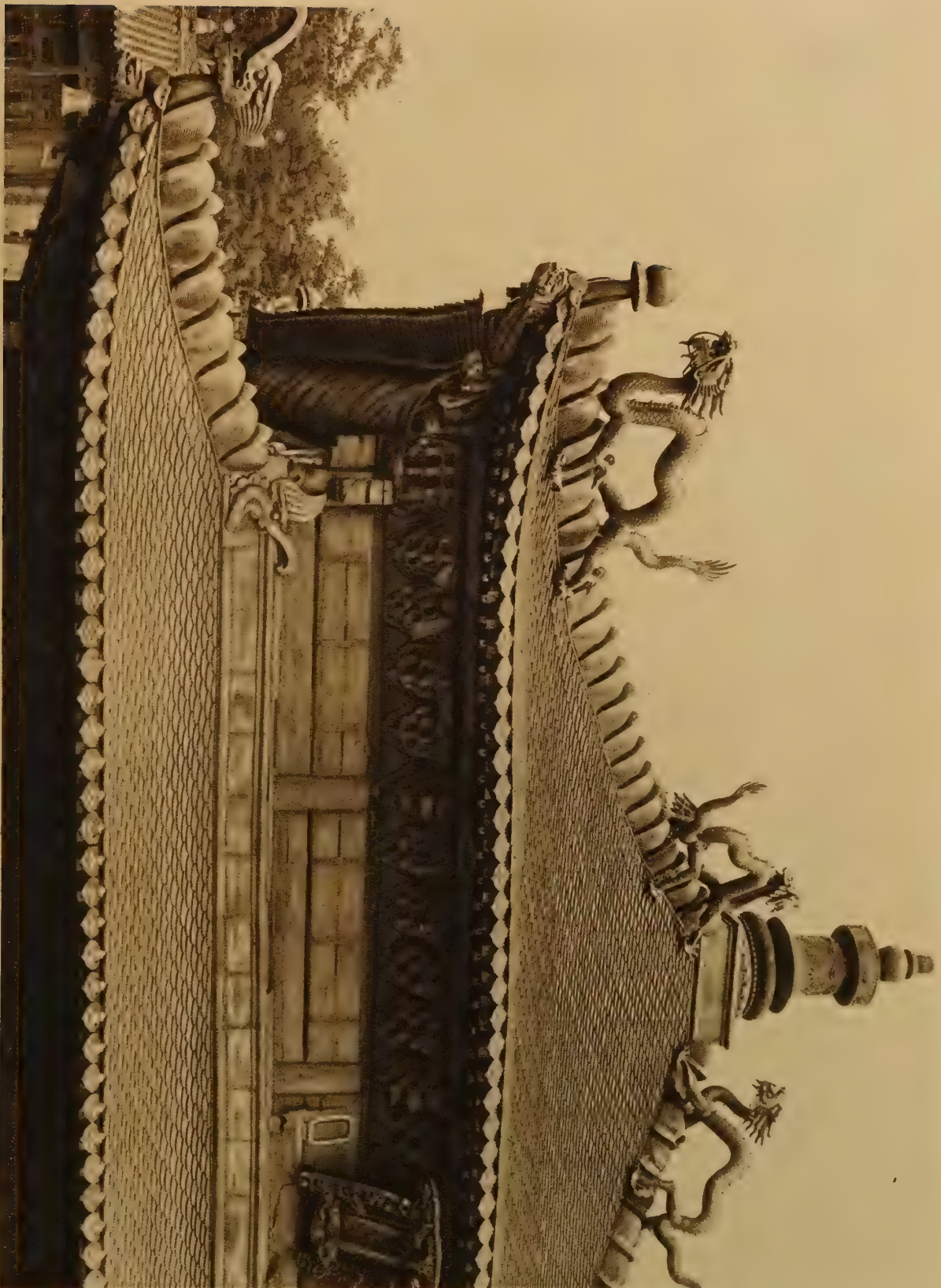
En el Monasterio lamaico de Hingkung

Jehol. Hingkung. Prov. Chihli

Im Lamakloster Hingkung

Dans le couvent lamaïque Hingkung

Nel Convento lamaico di Hingkung



Gilded bronze roof

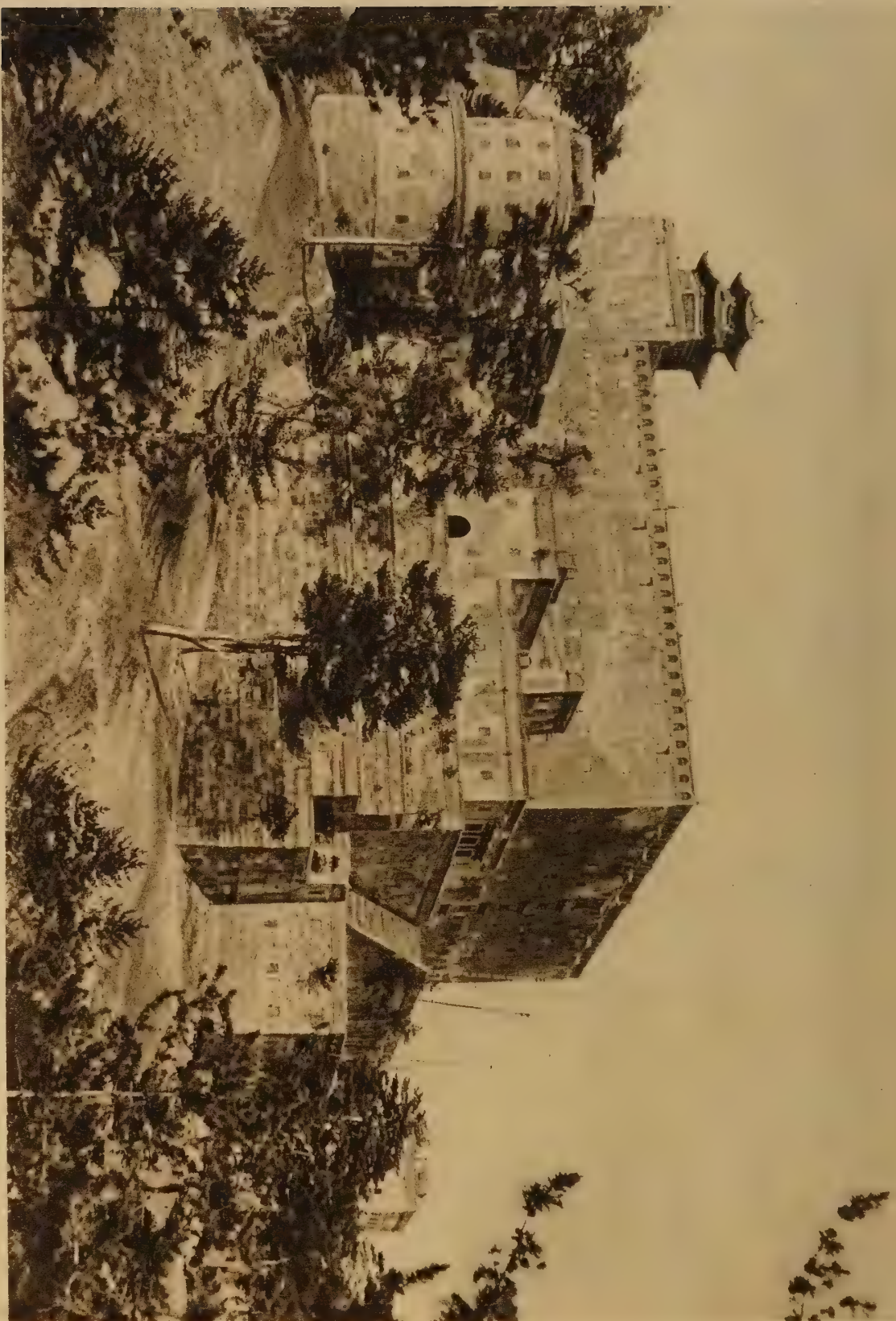
Techo de bronce dorado

Jehol. Hingkung. Prov. Chihli

Dach aus vergoldeter Bronze

Tot de bronze doré

Tetto di bronzo dorato



Main building in Pótála. View from south-west
 Edificio principal de Pótála, visto desde el Sudeste

Jehol. Pótála. Prov. Chihli
 Hauptbau in Pótála. Blick von Südwest

Bâtiment principal de Pótála. Vue prise du sud-ouest
 Edificio principale di Pótála, visto dal Sudest



Terraces and circular building
Terrazas y Edificio central

Jehol, Pú lo sze, Prov. Chihli
Terrassen und Rundbau

Terrasses et Rotonde
Terrazze ed Edificio centrale



Jehol. Pú lo sze. Prov. Chihli

Terrace in the Lama Monastery Pú lo sze

Terrasse dans le couvent lamaïque Pou lo sé

Terrasse im Lamakloster Pú lo sze

Terraza en el Monasterio lamáico de Pú lo sze

Terraza nel Convento lamaico di Pú lo szé



Jehol. Hingkung. Prov. Chihli

Glazed Pagoda

Pagode vernissée

Glasurpagode

Pagoda vidriada

Pagoda degli smalti



Journey from Jehol down the Luan River

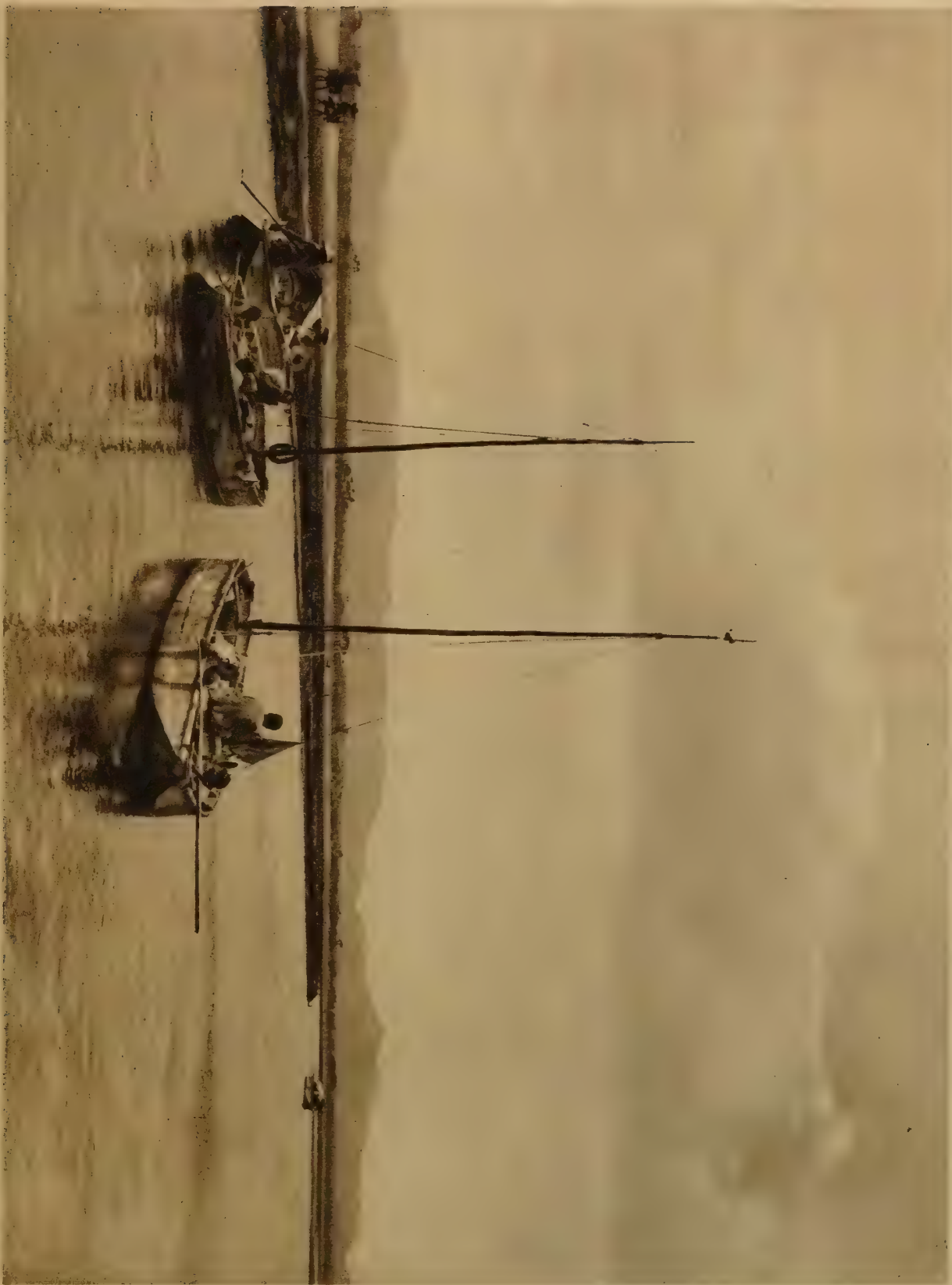
Viaje en el río Luan, agua abajo desde Jehol

Luan ho, Prov. Chihli

Reise von Jehol abwärts den Luan Fluß

Descente du fleuve du Louan, en aval de Jéhol

Viaggio sul fiume Luan, da Jehol in basso



On the Luan River

En el río Luan

Luan ho. Prov. Chihli

Auf dem Luan Fluss

Sur le fleuve du Louan

Sul fiume Luan



Peking. Si shan. Ts'ing i yüan. Prov. Chihli
 Coloured glazed gate in the Western Hills near Peking

Porte vernissée en couleurs variées, dans les Montagnes d'ouest près de Pékin
 Buntglaserles Tor in den Westbergen bei Peking
 Porta policroma smaltata nelle Montagne Occidentali presso Pechino



Monastery of the Animated Mountain Summits

Monasterio de las Cumbres animadas

Ling yen sze. Prov. Shantung

Kloster der beseeelten Bergipfel

Couvent des Cimes animées

Convento delle Cime animate



Ling yen sze, Lohan, Prov. Shantung

Buddhist apostles in the Monastery of the Animated Mountain Summit

Buddhistische Apostel im Kloster der besetzten Berggipfel

Apostoles budhistas en el Monasterio de las Cumbres animadas

Apôtres bouddhistes au couvent des Cimes animées

Apostoli

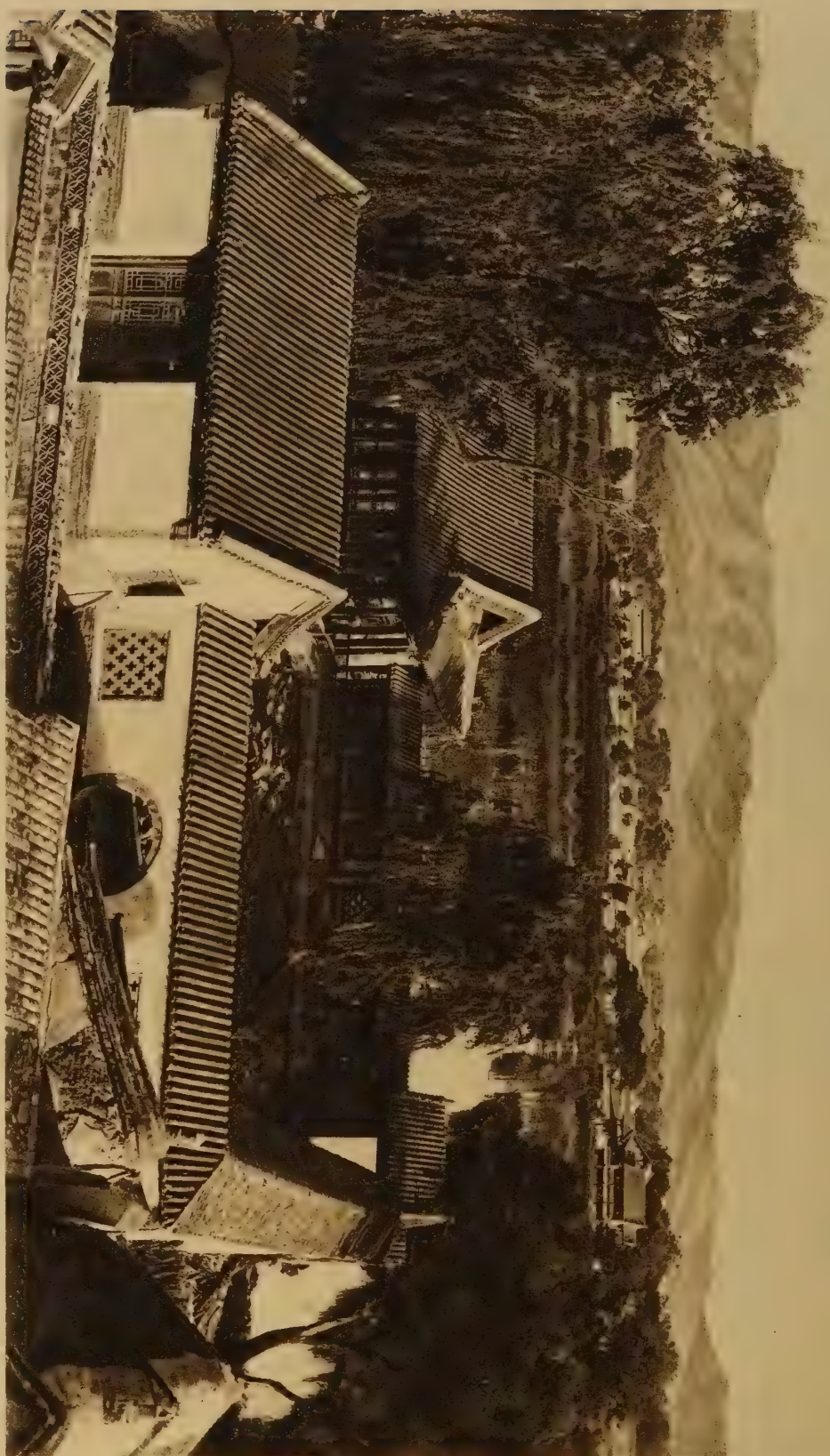
Apostoli budhistici nel Convento delle Cime animate



Buddhist cemetery of the Monastery
Cementerio budhista del Monasterio

Ling yen sze. Prov. Shantung
Buddhistischer Friedhof des Klosters

Cimetière bouddhiste du couvent
Camposanto buddhistico del Convento



Tsinanfu. Ta ming hu. Tsen fo shan. Prov. Shantung

Lake of the Great Light in Tsinanfu and Mount of the 1000 Buddhas

Lac de la Grande Splendeur à Tsinanfu et Montagne des 1000 Bouddhas

See des Großen Glanzes in Tsinanfu und Berg der 1000 Buddhas

Lago del Gran Esplendor en Tsinanfu y Montaña de los 1000 Buddhas

Lago dello Splendore Grande en Tsinanfu e Monte dei 1000 Buddhi



Lake of the Great Splendour

Tsinanfu, Ta ming hu, Prov. Shantung

See des großen Glanzes

Lac de la Grande Splendeur

Lago del Gran Esplendor

Lago dello Splendore Grande



Tsing yang shu. Prov. Shantung

Hall with glazed terra cotta reliefs in the Temple
of the T'ai shan Goddess

Halle mit glasierten Tonreliefs im Tempel der T'ai shan-Göttin

Sala con rilievi de barro vidriado en el Templo de la Diosa de T'ai shan

Salle avec reliefs en terre cuite vernissée au temple
de la déesse du T'ai chan

Sala con rilievi di ceramica nel Tempio della Dea del T'ai shan



Tsing yang shu. Prov. Shantung

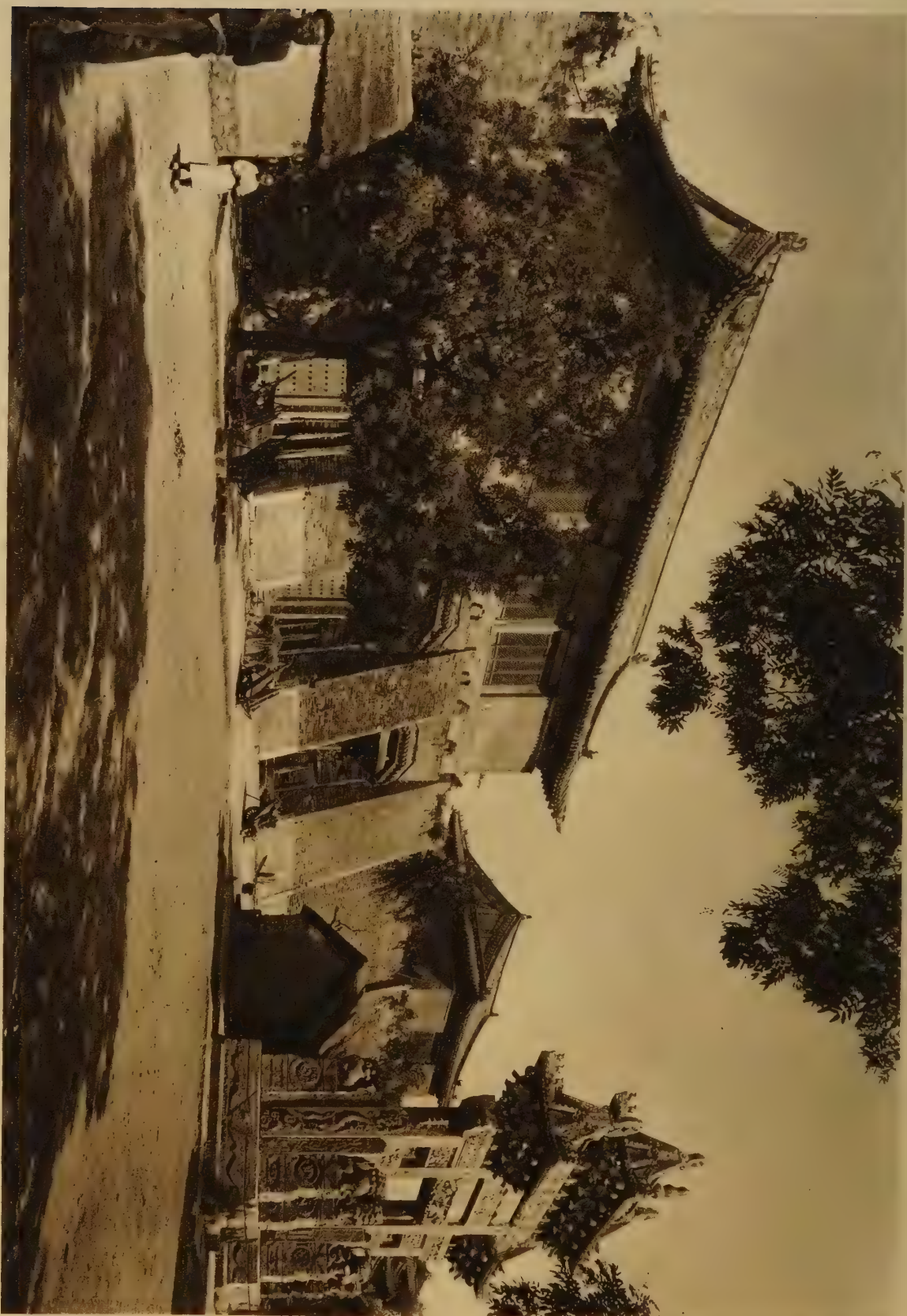
Gable in the Temple of the Tái shan Goddess

Fronton du temple de la déesse du Tái chan

Giebel im Tempel der Tái shan-Göttin

Frontón en el Templo de la Diosa de Tái shan

Frontone nel Tempio della Dea del Tái shan



Main Entrance of the Great Temple at the foot of the
Eastern Sacred Mount Tái shan

Eintritt zum Großen Tempel am Fuße des Östlichen Heiligen
Berges Tái shan

Táianfu. Tái miao. Prov. Shantung

Entrée principale du Grand Temple au pied du Mont
sacré oriental de Tái shan

Entrata principale del Tempio grande al piede del
Monte Santo Orientale



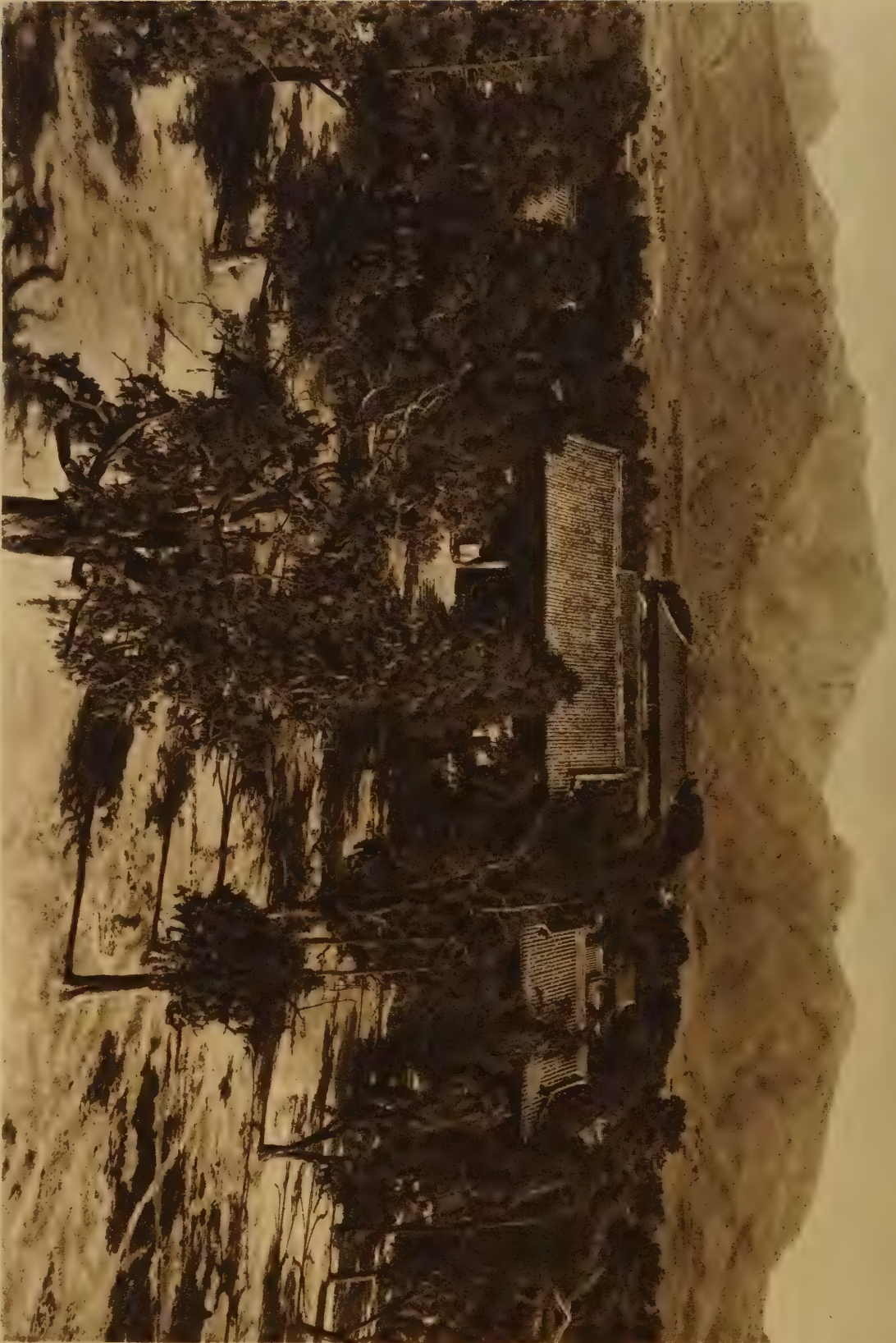
T'aitanfu. T'ai miao. Ta tien. Prov. Shantung
Main Hall in the Great Temple at the foot of T'ai shan

Haupthalle im Großen Tempel am T'ai shan

Sala principale en el Gran Templo del T'ai shan

Salle principale du Grand Temple du T'ai chan

Sala principale nel Tempio grande del T'ai shan



View of the Sacred Mount T'ai shan over the Great Temple
to the north

Blick über den Großen Tempel nach Norden auf den Heiligen Berg T'ai shan

Vista sopra il Tempio grande verso Settentrione ed il Monte Santo

T'ai anfu. T'ai miao. Prov. Shantung

Le Grand Temple vu d'une hauteur au sud. Au fond
le Mont sacré de T'ai chan



T'ai shan. Prov. Shantung

The stone stairway leading to the summit of the Sacred Mount

Die Steintreppe zum Gipfel des Heiligen Berges

La escalera de piedra conduciendo a la cumbre del Monte Sacro

L'escalier de pierre conduisant au sommet du Mont sacré

La scala di pietra che conduce alla cima del Monte Santo



T'ai shan. Nan tien men. Prov. Shantung

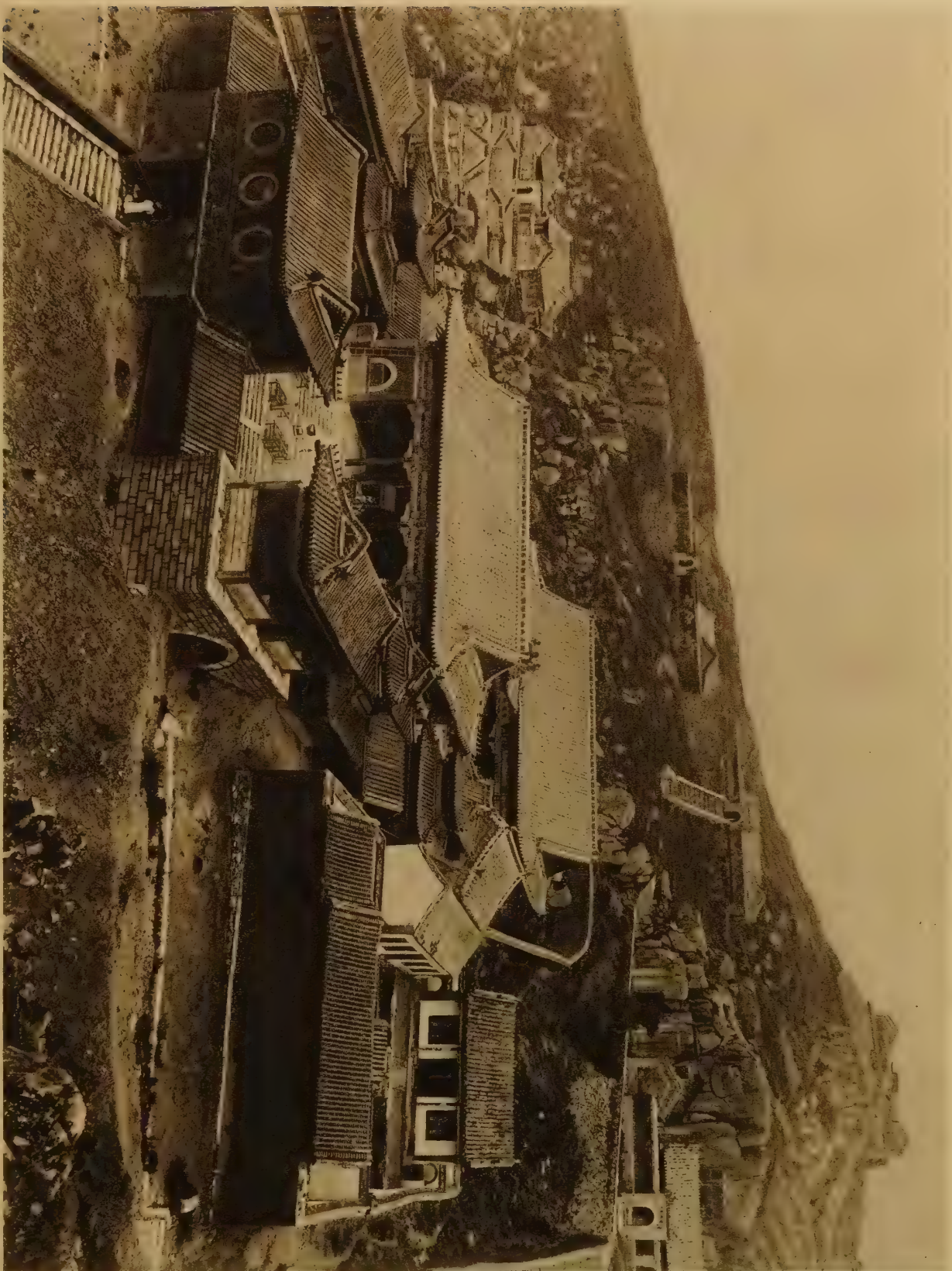
The "Southern Heavenly Gate" on the summit of the Sacred Mount

Das „Südliche Himmelstor“ am Gipfel des Heiligen Berges

La "Puerta meridional del Cielo" en la cumbre del Monte Sacro

La "Porte méridionale du Ciel" au sommet du Mont sacré

La "Porta Celeste del Mezzodi" nella cima del Monte Santo



The Temple of the Summit of the sacred T'ai shan

Los templos en el Pico del Santo T'ai shan

T'ai shan. Prov. Shantung

Die Tempel auf der Spitze des Heiligen T'ai shan

Les temples sur le sommet du Mont sacré de T'ai chan

I templi sulla cima del santo T'ai shan



Main Hall in the Temple of Confucius

Sala principal en el Templo de Confucio

Kūfu. Wen miao. Prov. Shantung

Haupthalle im Tempel des Konfuzius

Salle principale du temple de Confucius

Sala principale nel Tempio di Confuzio



Gate on the way to the grave of Confucius
Puerta en el Camino á la Tumba de Confucio

Küfu. Prov. Shantung
Tor auf dem Wege zum Grabe des Konfuzius
Porte sur la route conduisant au tombeau de Confucius
Porta nel cammino alla Tomba di Confuzio



Yenchoufu. Pái lou. Prov. Shantung

Memorial Gate

Porte commémorative

Puerta conmemorativa

Gedächtnistor

Porta commemorativa



Part of a Memorial Gate. Limestone

Yenchoufu, Prov. Shantung

Parte de una Puerta conmemorativa de piedra caliza

Teil eines Gedächtnistores aus Kalkstein

Partie d'une porte commémorative en pierre calcaire

Parte d'una Porta commemorativa di pietra calcarea



Bridge
Puente

Yenchoufu, Prov. Shantung

Brücke

Pont
Ponte



Bridge in the Imperial Park

Puente en el Palacio Imperial

Jehol. Prov. Chihli

Brücke im Kaiserlichen Park

Pont dans le parc impérial

Ponte nel Palazzo imperiale



Journey to Wu tai shan, northern approach
Viaje al Wu tai shan desde el Norte

Prov. Shansi
Reise zum Wu tai shan vom Norden her

Voyage au Wou-tai-chan, en venant du nord
Viaggio al Wu tai shan dal Settentrione



Journey to Wu t'ai shan. Ascent to Pass Gate of the Great Wall

Prov. Shansi

Reise zum Wu t'ai shan. Aufstieg zum Pabtor der Großen Mauer

Viaje al Wu t'ai shan. Subida á la Puerta de paso en la Muralla grande

Voyage au Wou-t'ai-chan. Montée de la porte du Grand Mur
située au haut du col

Viaggio al Wu t'ai shan. Salita alla Porta di passo nella
Muraglia grande



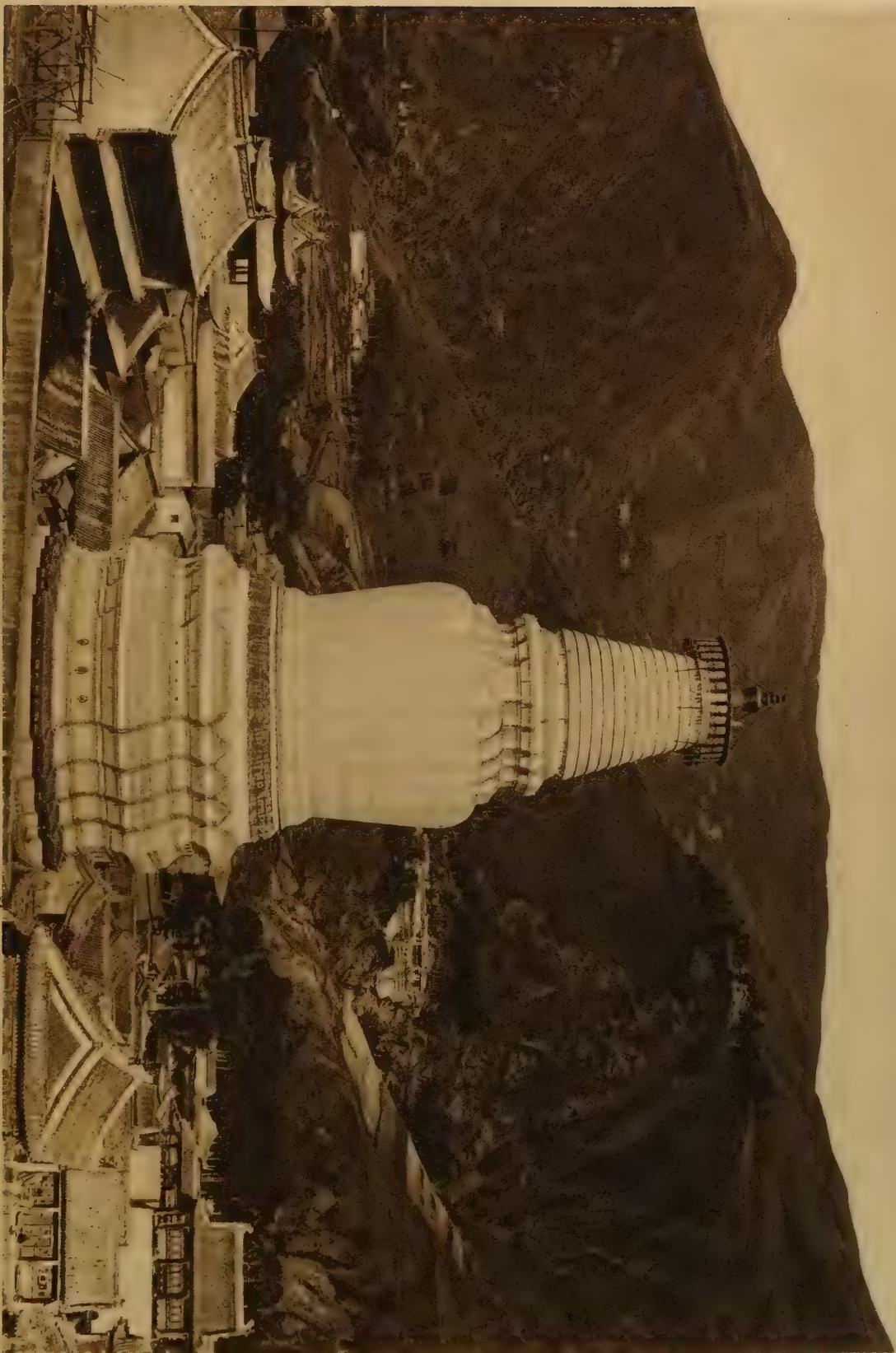
Wu tai shan, Prov. Shansi

The Monasteries in the elevated valley of the Sacred Buddhist
Mount of the 5 Summits

Die Klöster im Hochtal des heiligen buddhistischen Berges der 5 Kuppen
Los monasterios en el valle alto del Sacro Monte budhista
de las 5 copas

Les couvents dans la haute vallée du Mont sacré bouddhiste
des 5 Cimes

I conventi nell'alto valle del Monte santo buddhistico
delle 5 cime



The Great Pagoda of Sacred Relics

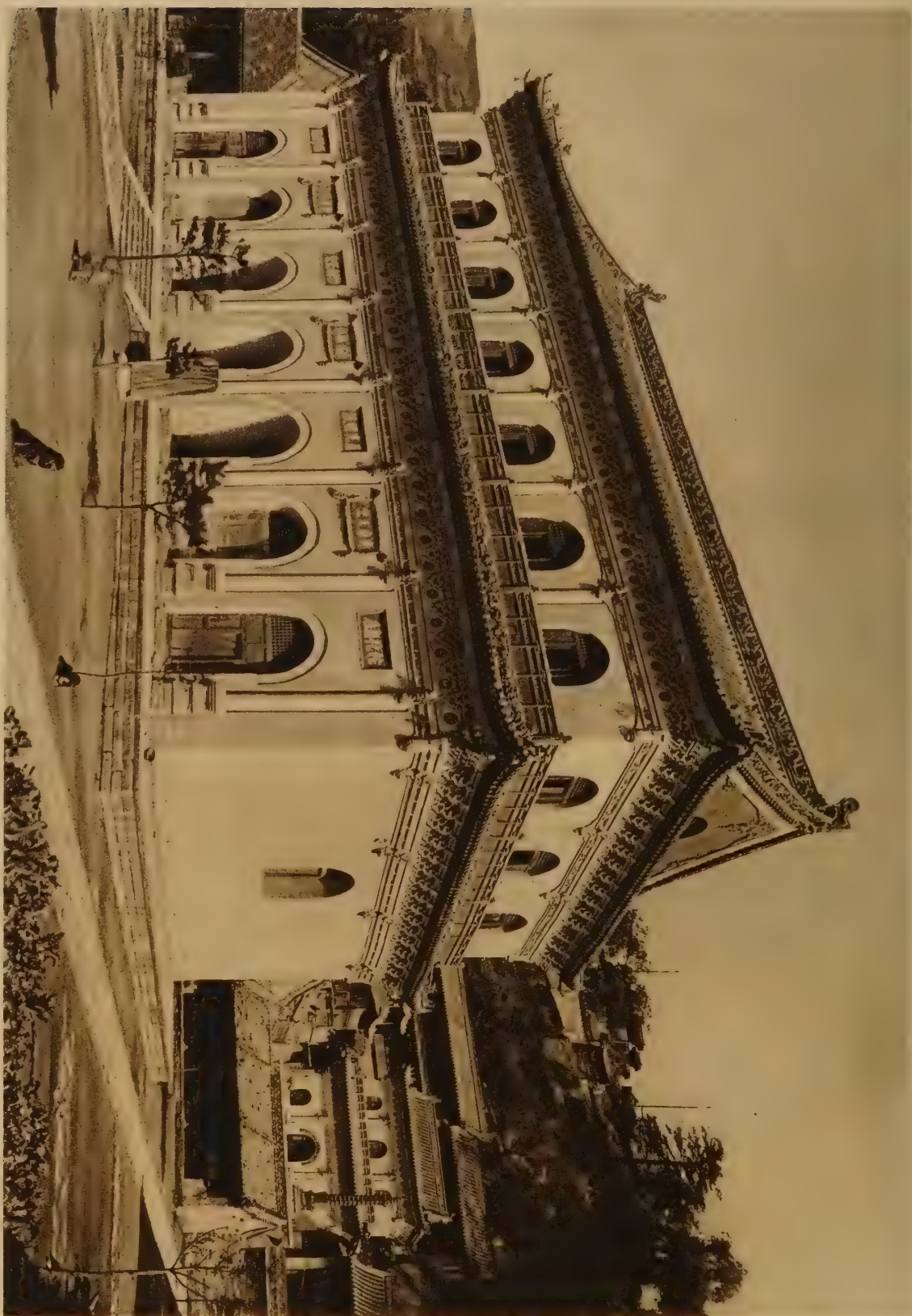
La Pagoda grande de las Reliquias

Wu tǎi shān. Shè lì tá. Prov. Shānxī

Die Große Reliquienpagode

La Grande Pagode aux Reliques

La Pagoda grande delle Reliquie



Wu tai shan Hien tung sze. Prov. Shansi

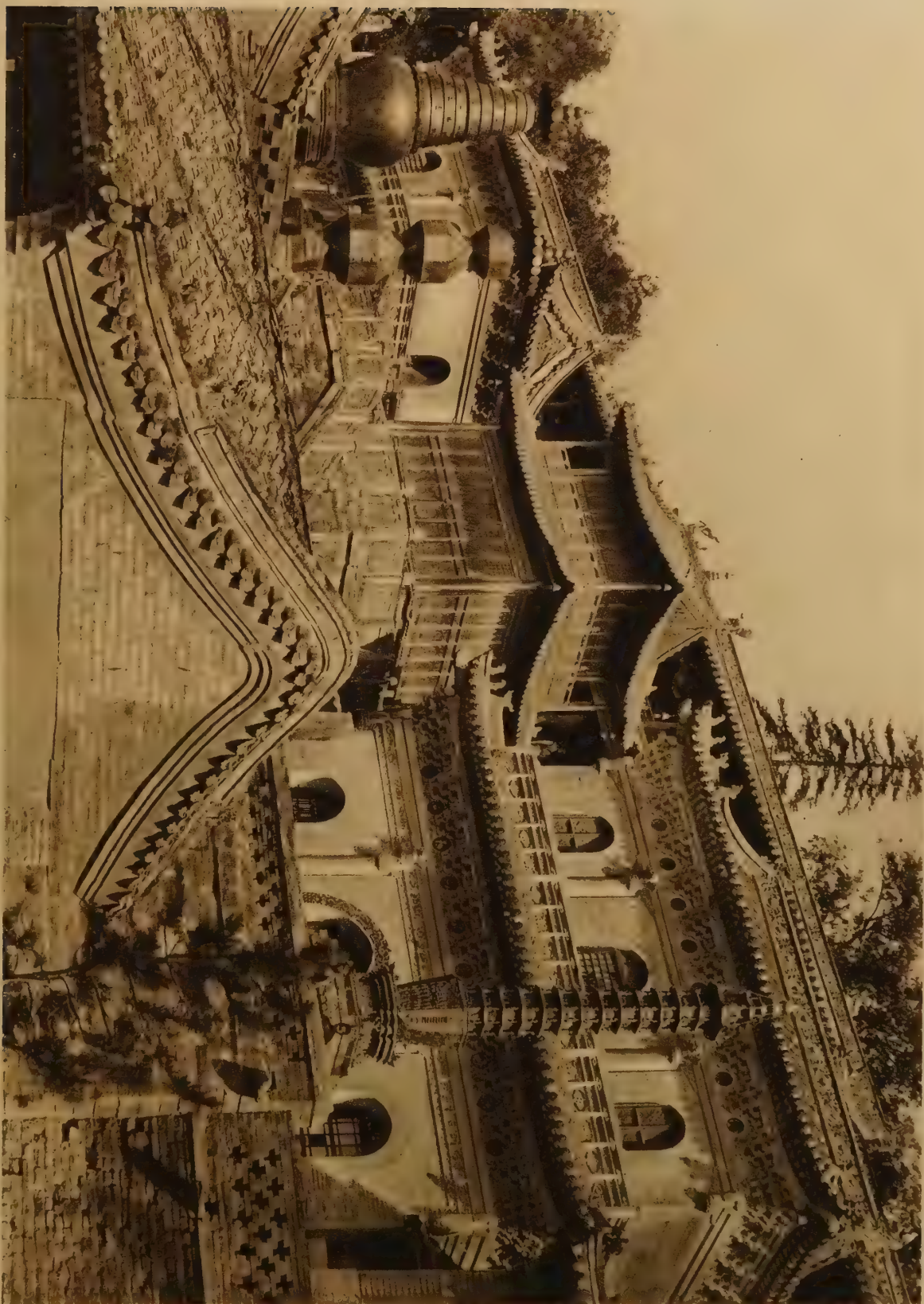
Buddhist Library and the Terraces at the end of the Monastery

Buddhistische Bibliothek und die Terrasse am Ende des Klosters

Biblioteca budhista y terraza final del Monasterio

Bibliothèque bouddhiste et la terrasse à l'extrémité du couvent

Biblioteca buddhistica e terrazza finale del Convento



Terrace of the 5 Bronze Pagodas

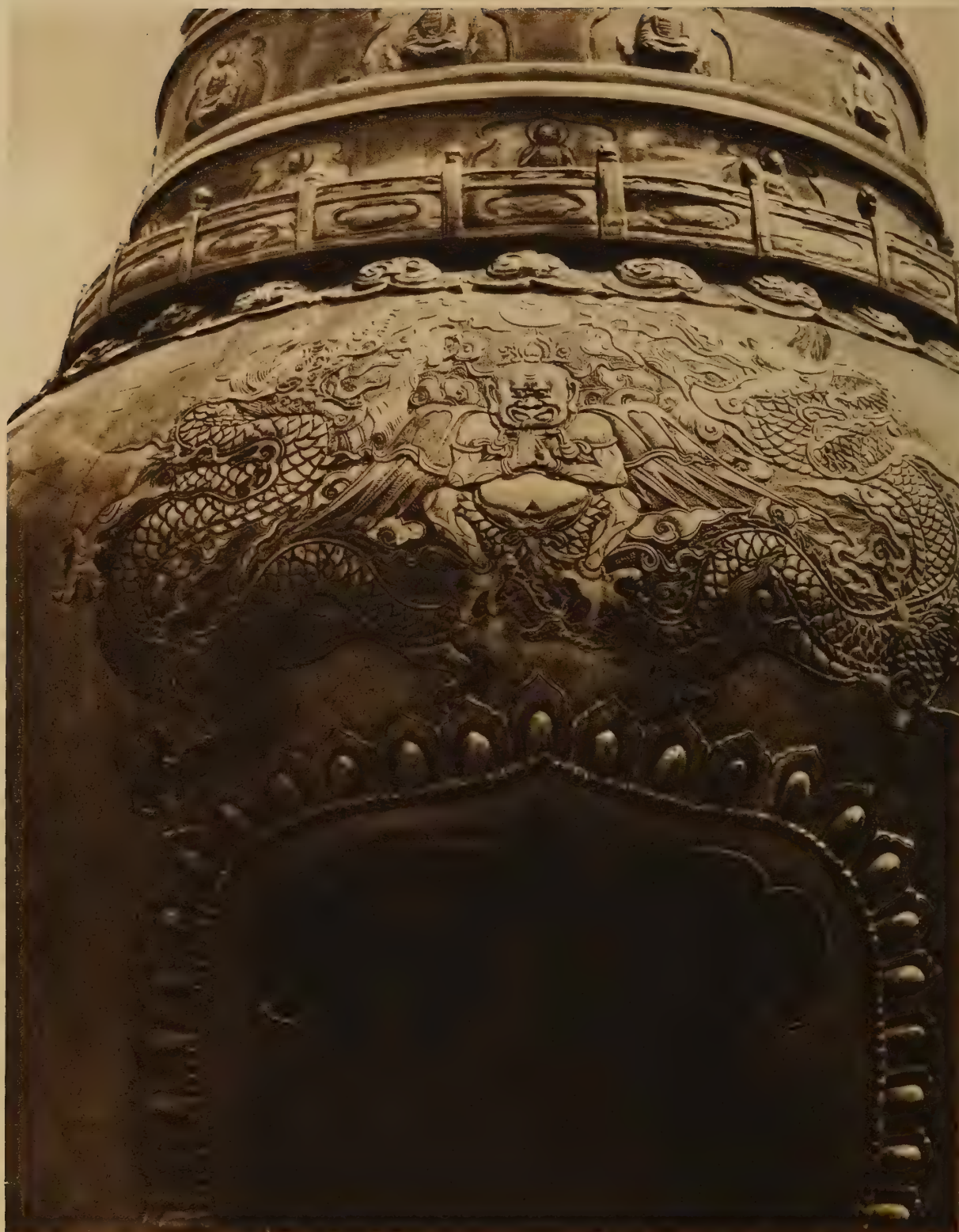
Terraza de las 5 Pagodas de bronce

Wu tai shan. Hien tung sze. Prov. Shansi

Terrasse der 5 Bronzepagoden

Terrasse des 5 Pagodas de bronze

Terrazza delle 5 Pagode di bronzo



Wu tái shan. Hien túng sze. Prov. Shansi

Part of one of the 5 gilded bronze Pagodas

Partie en bronze doré d'une des 5 Pagodes

Teil einer der 5 Pagoden aus vergoldeter Bronze

Parte de una de las 5 Pagodas de bronce dorado

Parte d'una delle 5 Pagode di bronzo dorato



Wu tái shan. Hien túng sze. Prov. Shansi

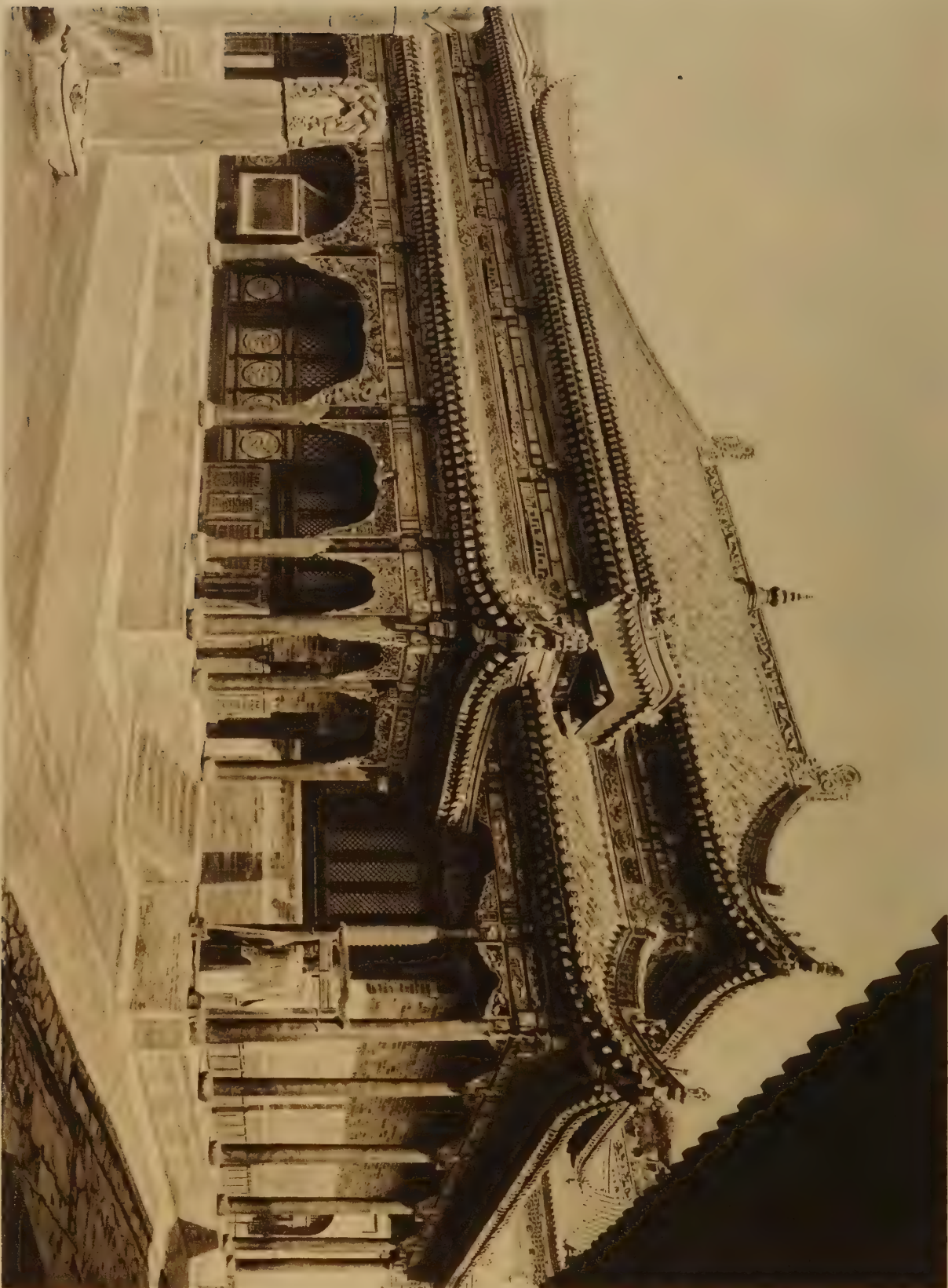
Part of one of the 5 gilded bronze Pagodas

Partie en bronze doré d'une des 5 Pagodes

Teil einer der 5 Pagoden aus vergoldeter Bronze

Parte de una de las 5 Pagodas de bronce dorado

Parte d'una delle 5 Pagode di bronzo dorato



Great Hall of Prayer

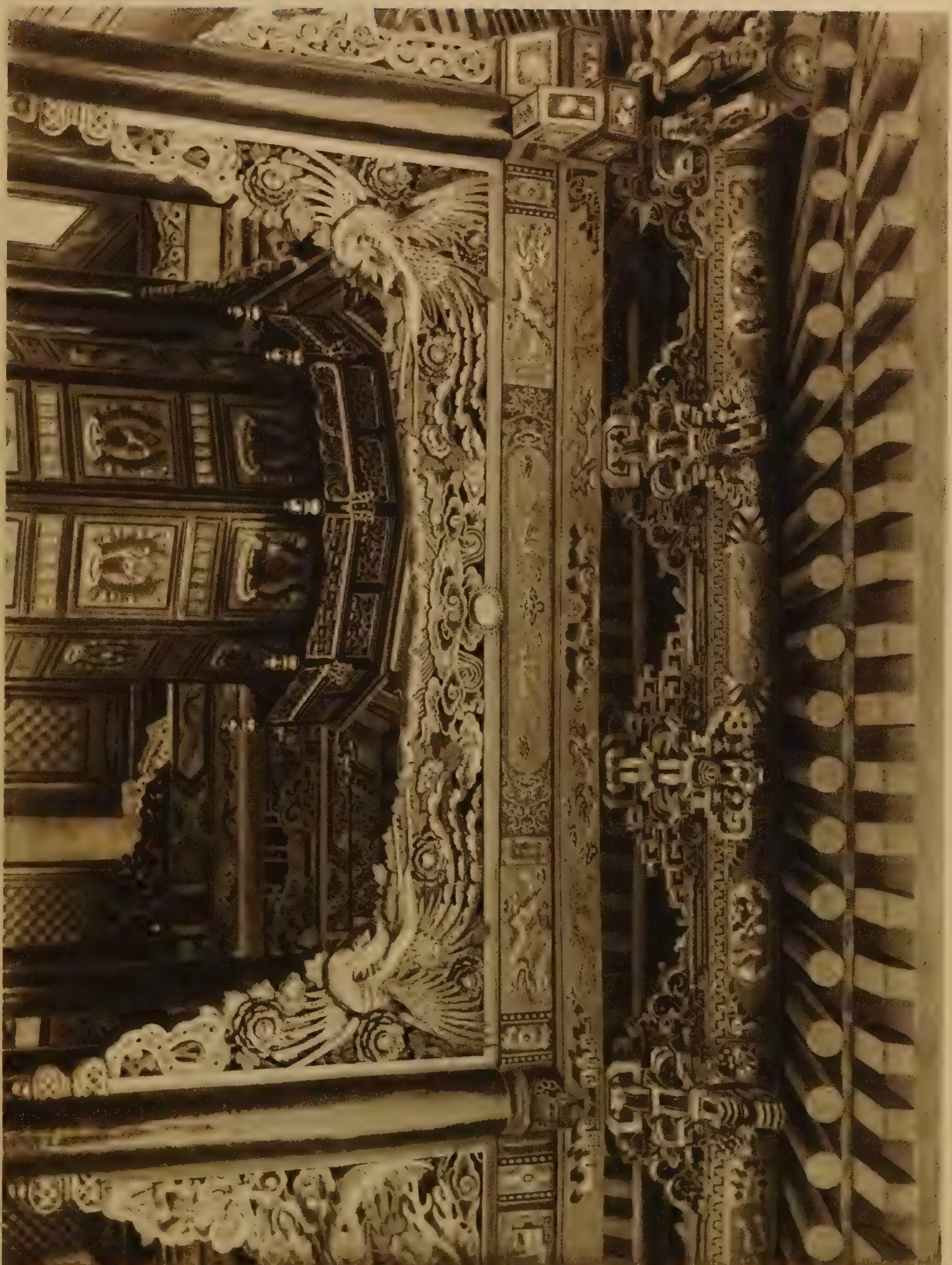
Sala grande de las oraciones

Wu tai shan. Hien tung sze. Prov. Shansi

Große Gebetshalle

Grande salle des prières

Sala grande delle orazioni



Painted wood-carving of the Main Hall

Wu tai shan. Shih fang táng. Prov. Shansi

Bemalte Holzschnitzerei der Haupthalle

Obra de madera entallada y pintada de la Sala principal

Sculpture de bois peinte de la salle principale

Lavoro di legno intagliato e dipinto della Sala principale



Wu tái shan. Shih fang táng. Prov. Shansi

Part of the wall. Terra cotta

Pan de mur en terre cuite

Mauerteil aus Terrakotta

Dettaglio mural de barro cocido

Dettaglio murale di terracotta



Roof-ridge. Terra cotta

Remate de barro cocido

Miao tái sze. Prov. Shensi

Dachbegrönung aus Terrakotta

Couronnement de toit en terre cuite

Finimento di terracotta



Táiyüanfu. Prov. Shansi

Bronze unicorn guarding the Fen River

Unicorne de bronze gardant le fleuve du Fen

Einhorn aus Bronze bewacht den Fen-Fluß

Monoceronte de bronze vegliando al río Fen

Unicorno di bronzo vegliando sopra il fiume Fen



Táiyüanfu, Ta pei sze. Prov. Shansi

Bronze lions at the temple entrance

Lions de bronze à l'entrée du temple

Bronzelöwen am Tempel eingang

Leones de bronce en la entrada del templo

Leoni di bronzo all'entrata del tempio



Massive Hall

Edificio sólido

Táiyüanfu. Shuang tá sze. Prov. Shansi

Massive Hall

Salle massive

Sale di costruzione solida



Main Hall of a temple group

Sala principal de un grupo del templo

Kin tzé. Prov. Shansi

Haupthalle einer Tempelgruppe

Salle principale d'un groupe du temple

Sala principale d'un gruppo del tempio



Ground-floor of the Main Hall
Piso bajo de la Sala principal

Kin tzei, Prov. Shansi
Erdgeschoss der Haupthalle

Rez-de-chaussée de la salle principale
Pianterreno della Sala principale



Dwelling house

Vivienda

Yang wu chen. Prov. Shansi

Wohnhaus

Maison d'habitation

Casa da abitare



Emperor Huang Ti Memorial Hall

Meng chéng. Huang Tí miao. Prov. Shansi

Gedächtnishalle des Kaisers Huang Ti

Sala dedicata á la memoria del emperador Huang Ti

Salle commémorative de l'empereur Houang Ti

Sala dedicata alla memoria dell'imperatore Huang Ti



Emperor Yao Memorial Temple, Main Hall

Tempio commemorativo del emperador Yao. Sala principal

Pingyangfu, Prov. Shansi

Gedächtnistempel des Kaisers Yao Haupthalle

Tempio commemorativo dell'imperatore Yao. Sala principale



Mien shan. Yün feng sze. Prov. Shansi

Cave Monastery In the Mien Mountains

Couvent taillé dans 'e roc, dans les montagnes
de Mien

Höhlenkloster Im Mien-Gebirge

Cueva — monasterio en la montaña Mien

Convento di caverna nella montagna Mien



Píngyangfu. Prov. Shansi

Defile in the Loess

Défilé dans le loess

Engpass im Löss

Desfiladero á través de los yacimientos de arcilla

Passo attraverso i giacimenti di argilla



Defile in the Loess

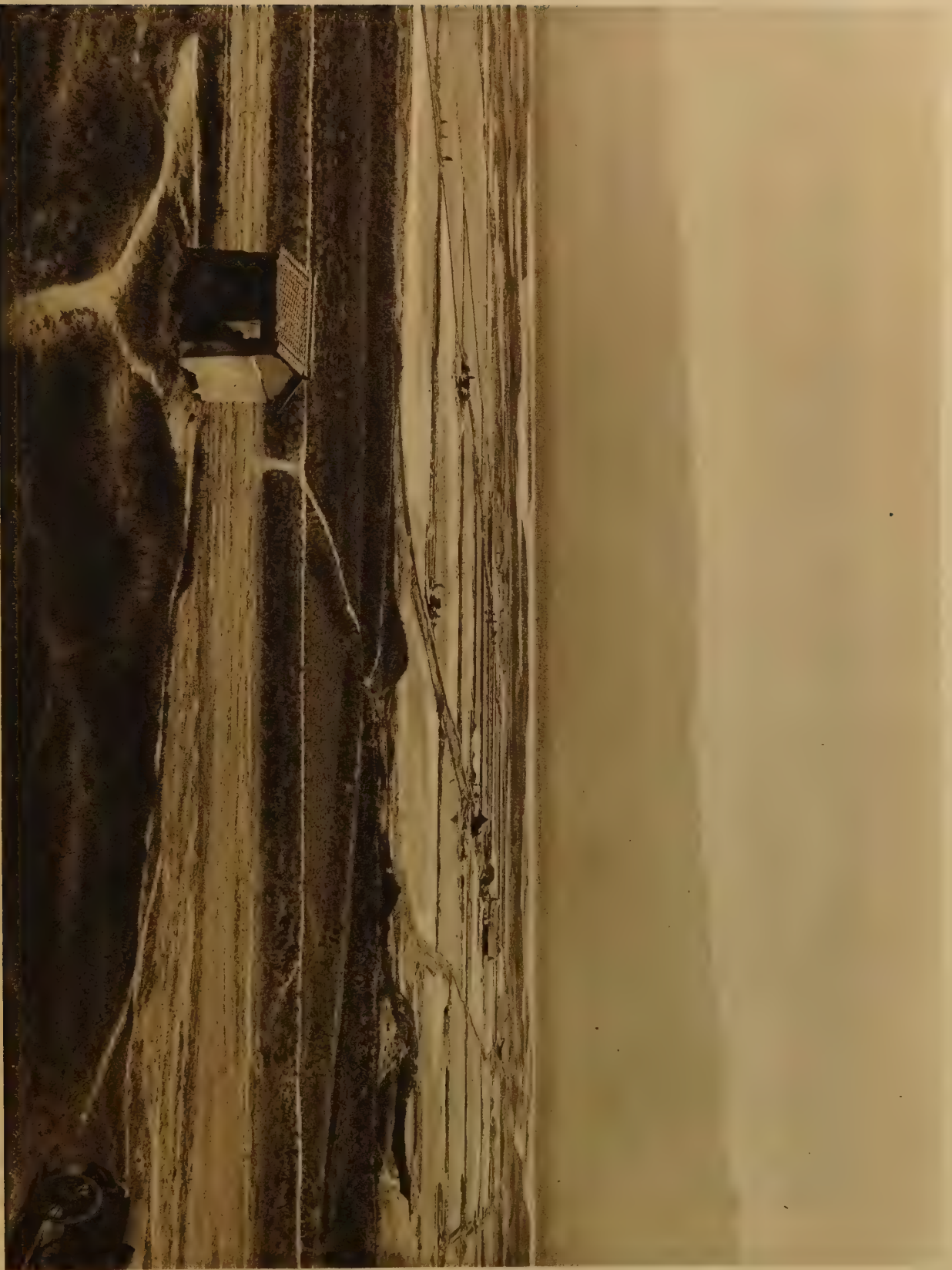
Pingyangfu, Prov. Shansi

Engpass im Löss

Desfiladero á través de los yacimientos de arcilla

Défilé dans le loess

Passo attraverso i giacimenti di argilla



The Salt Lake

El Saladar

Kiaichou. Lutsún. Prov. Shansi

Der Salzsee

Le Lac salé

Il Lago saiso



Kiaichou, Kuan Ti Prov. Shansi

General Kuan Yü as War God in the temple
of his native town

Le général Kouan Yu en dieu de la guerre,
dans le temple de sa ville natale

Der Feldherr Kuan Yü als Kriegsgott im Tempel seiner Geburtsstadt

El caudillo Kuan Yü como Dios de la guerra
en el templo de su ciudad natal

Il generale Kuan Yü da Dio della guerra
nel Templo della sua città natale



Mienhien. Prov. Shensi

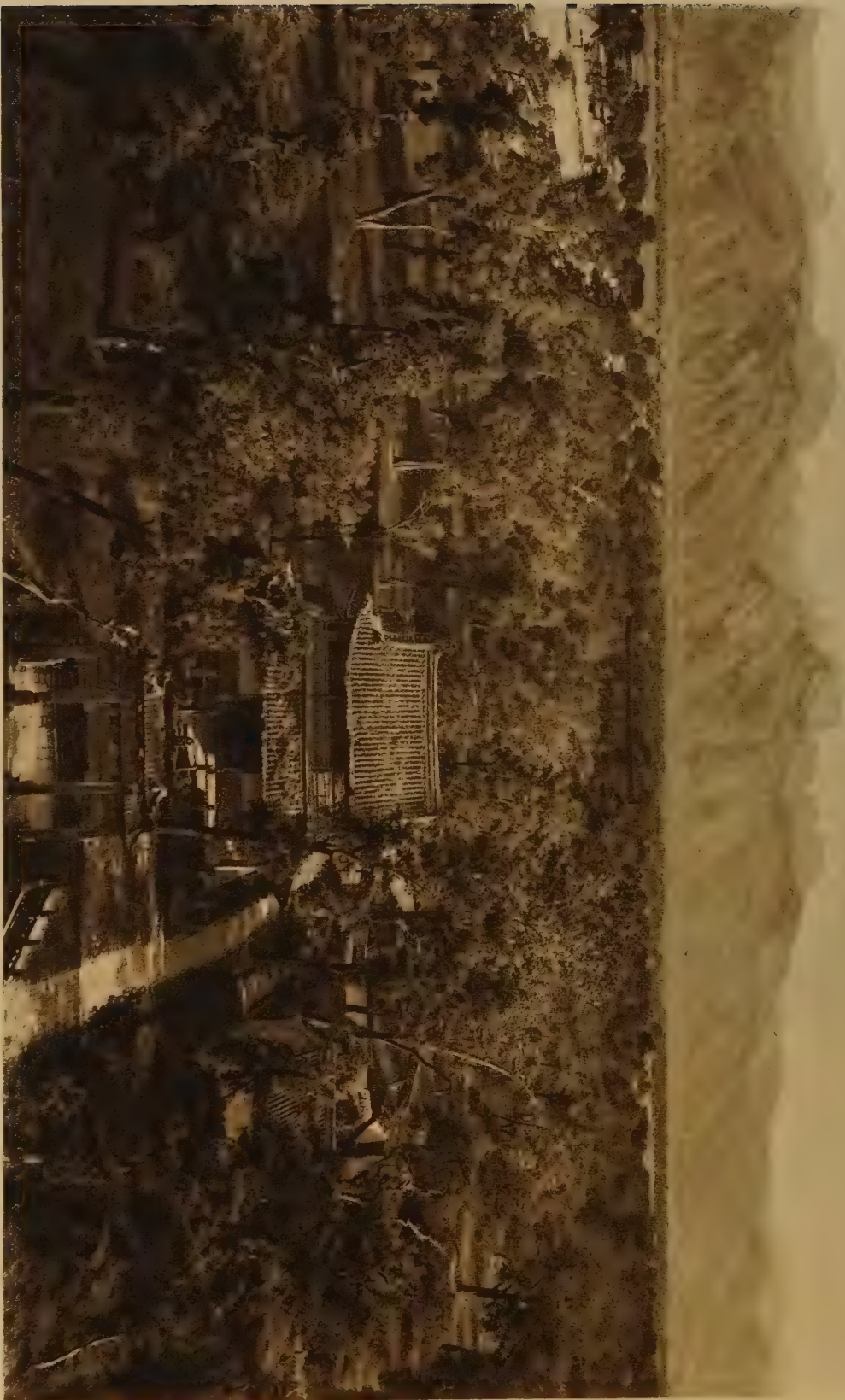
General Ma Cháo In his temple

Le général Ma Tcháo dans son temple

Der Feldherr Ma Cháo. In seinem Tempel

El caudillo Ma Cháo en su templo

Il generale Ma Cháo nel suo tempio



Hua yin miao. Prov Shensi

The Western Sacred Mount Hua shan and the Great Temple at its foot Le Mont sacré occidental Houa-chan et le Grand Temple à son pied
Der westliche Heilige Berg Hua shan und der Große Tempel an seinem Fuß
El sacro monte occidental de Hua Shan yel Gran Templo á su pié Hua shan, il Monte santo di Ponente, e il Tempio grande à piè del monte



Hua shan. Prov. Shensi

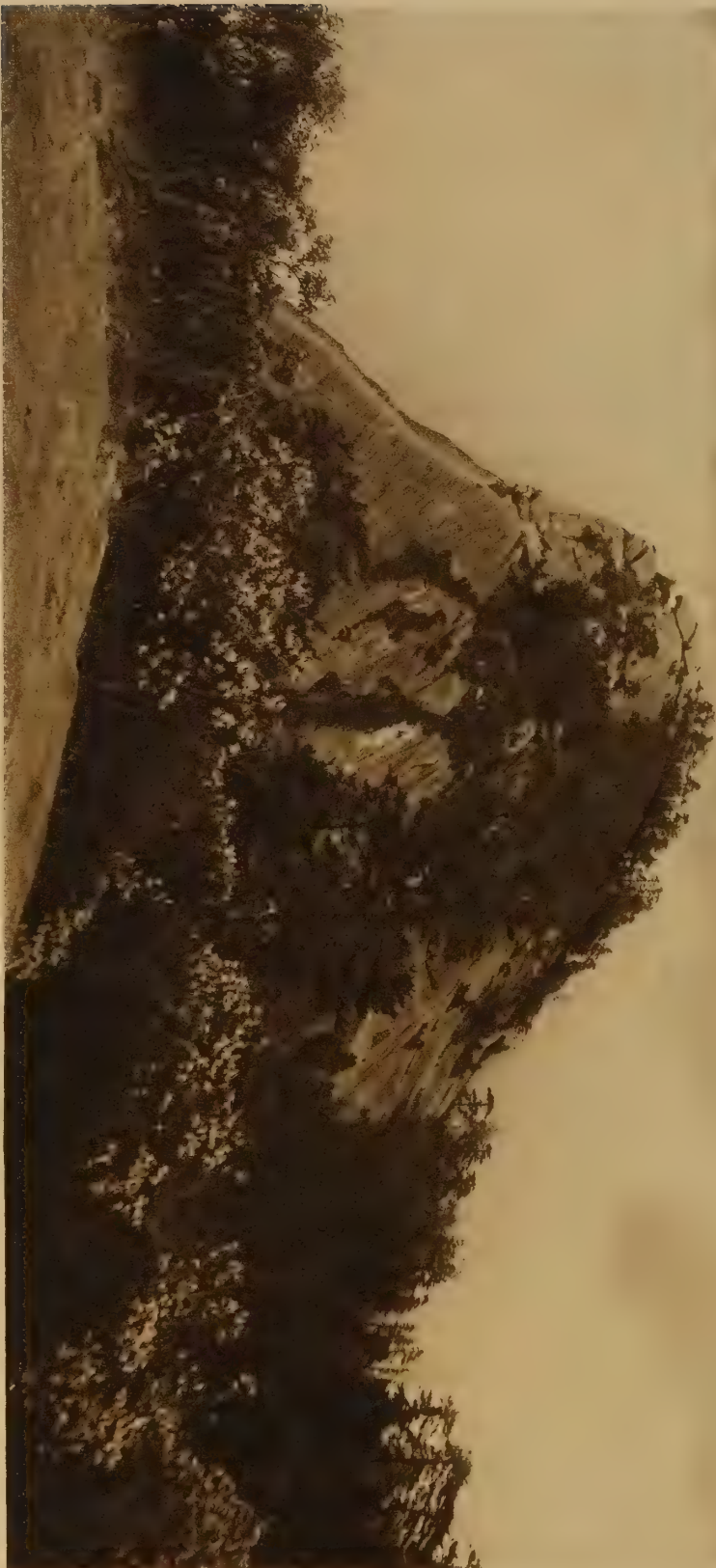
The cylinder of the Mount of the 5 Peaks: Middle and Western Peak

La montagne cylindrique aux cinq pics: pointe du milieu et pointe occidentale

Der fûnfgezackte Bergzylinder: Mittel- und Westspitze

El macizo montañoso de los 5 picos: Punta central y occidental

Il massiccio montagnoso dalle 5 cime: Cima centrale ed occidentale



Hua shan. Prov. Shensi

The Western Sacred Mount. View to north: western peak,
sea of clouds and plain

Der westliche Heilige Berg. Blick nach Norden: Westspitze, Wolkenmeer und Ebene

El Monte sacro del Oeste. Vista hacia el Norte: Punta del Oeste,
capa de nubes y llanura

Le Mont sacré occidental. Vue vers le nord: pointe occidentale,
mer de nuages et plaine

Il monte santo di Ponente. Vista verso il Norte: Cima occidentale,
nubi e pianura



White clouds round the summit of the Sacred Mount

Hua shān. Pai yün. Prov. Shensi

Nubes blancas alrededor de las cumbres del Monte Sacro
Weiße Wolken um die Gipfel des Heiligen Berges

Nuages blancs autour des cimes du Mont Sacré

Nubi bianche intorno alle cime del Monte Santo



North Gate of Sianfu, the Provincial Capital
 Puerta del Norte en Sianfu, capital de provincia

Sianfu. Pei men, Prov. Shensi
 Nordtor von Sianfu, der Hauptstadt der Provinz
 Porte septentrionale de Sianfou, capitale de la province
 Porta settentrionale di Sianfu, capitale della provincia



Main Tower of the North Gate

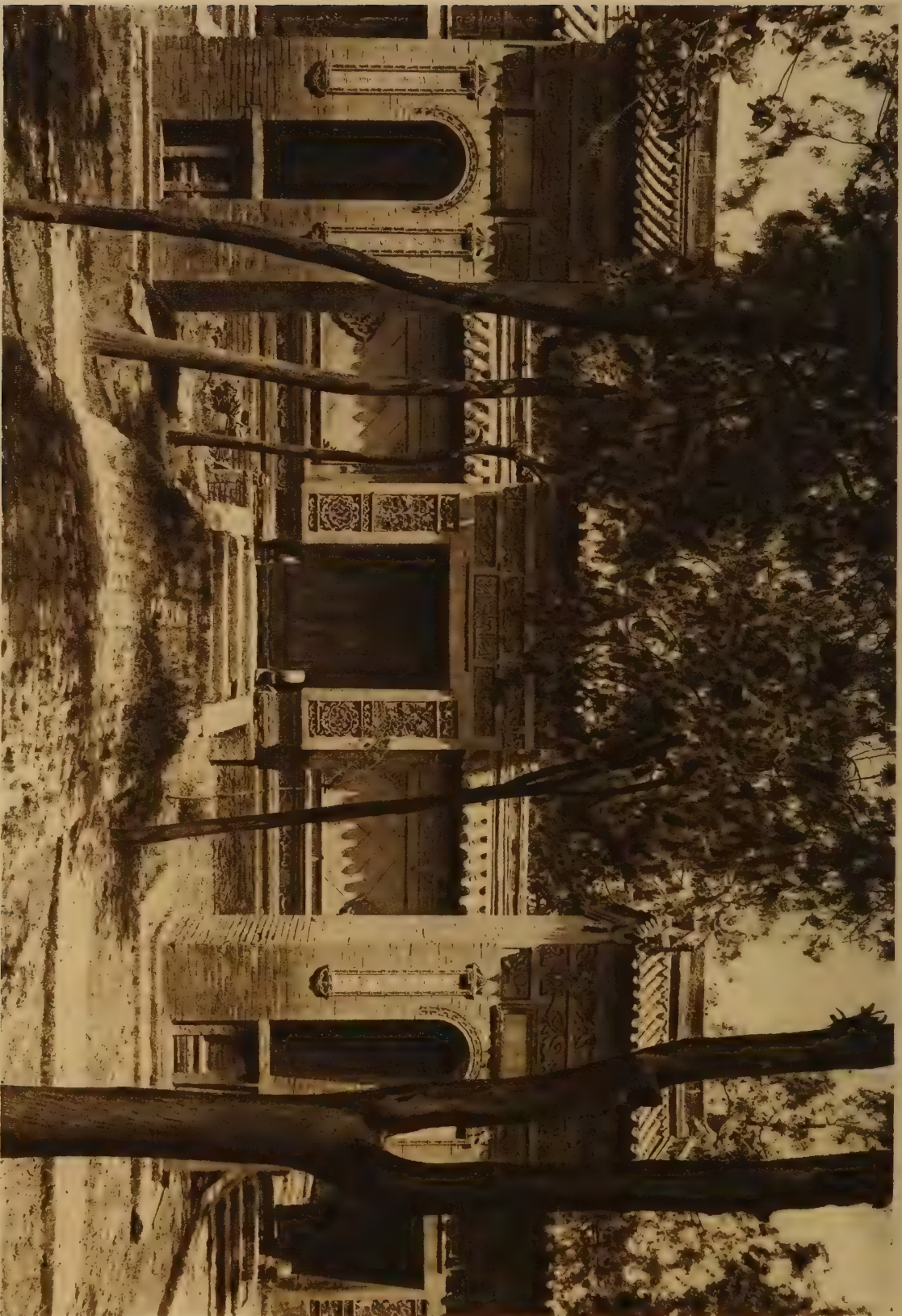
Torre principal de la Puerta del Norte

Sianfu, Pei men, Prov. Shensi

Hauptturm des Nordtores

Tour principale de la Porte septentrionale

Torre principale della Porta settentrionale



Front court of the Great Mosque

Atrio de la Mezquita grande

Si'anfu. Li pai sze. Prov. Shensi

Vorhof der großen Moschee

Avant-cour de la Grande Mosquée

Atrio della Moschea grande



Main court of the Great Mosque

Patio principal de la Mezquita grande

Sianfu. Li pal sze. Prov. Shensi

Haupthof der großen Moschee

Cour principale de la Grande Mosquée

Cortile principale della Moschea grande



Sianfu. Ta yen tá. Prov. Shensi

Great Wild Goose Pagoda

Grande Pagode de l'Oie sauvage

Große Wildganspagode

Pagoda grande de los ánsares bravos

Pagoda grande delle oche salvatiche



Sianfu. Siao yen tá. Prov. Shensi

Small Wild Goose Pagoda

Petite Pagode de l'Oie sauvage

Kleine Wildganspagode

Pagoda pequeña de los ánsares bravos

Pagoda piccola delle oche salvatiche



Chancellor Chang Liang Memorial Temple in the
Tsin ling Mountains

Tempio commemorativo del cancellier Chang Liang
en la montaña de Tsin ling

Miao tai tze. Tsin ling shan. Prov. Shensi

Temple commémoratif du Chancelier Tchang Liang
dans les Montagnes de Tsin ling

Tempio commemorativo del cancelliere Chang Liang
nella montagna di Tsin ling



Monastery Garden

Jardín del monasterio

Miao tái tze. Prov. Shensi

Klostergarten

Jardin du couvent

Giardino del convento



Main Court of Monastery

Patio principal del monasterio

Miao tái tze, Prov. Shensi

Haupthof im Kloster

Cour principale du couvent

Cortile principale del convento



Guests' house in Monastery Garden
 Hostería en el jardín del Monasterio

Miao t'ai tze, Prov. Shensi
 Gästehaus im Klostergarten

Maison des étrangers dans le jardin du couvent
 Ospizio nel giardino del convento



Miao tái tze Prov. Shensi

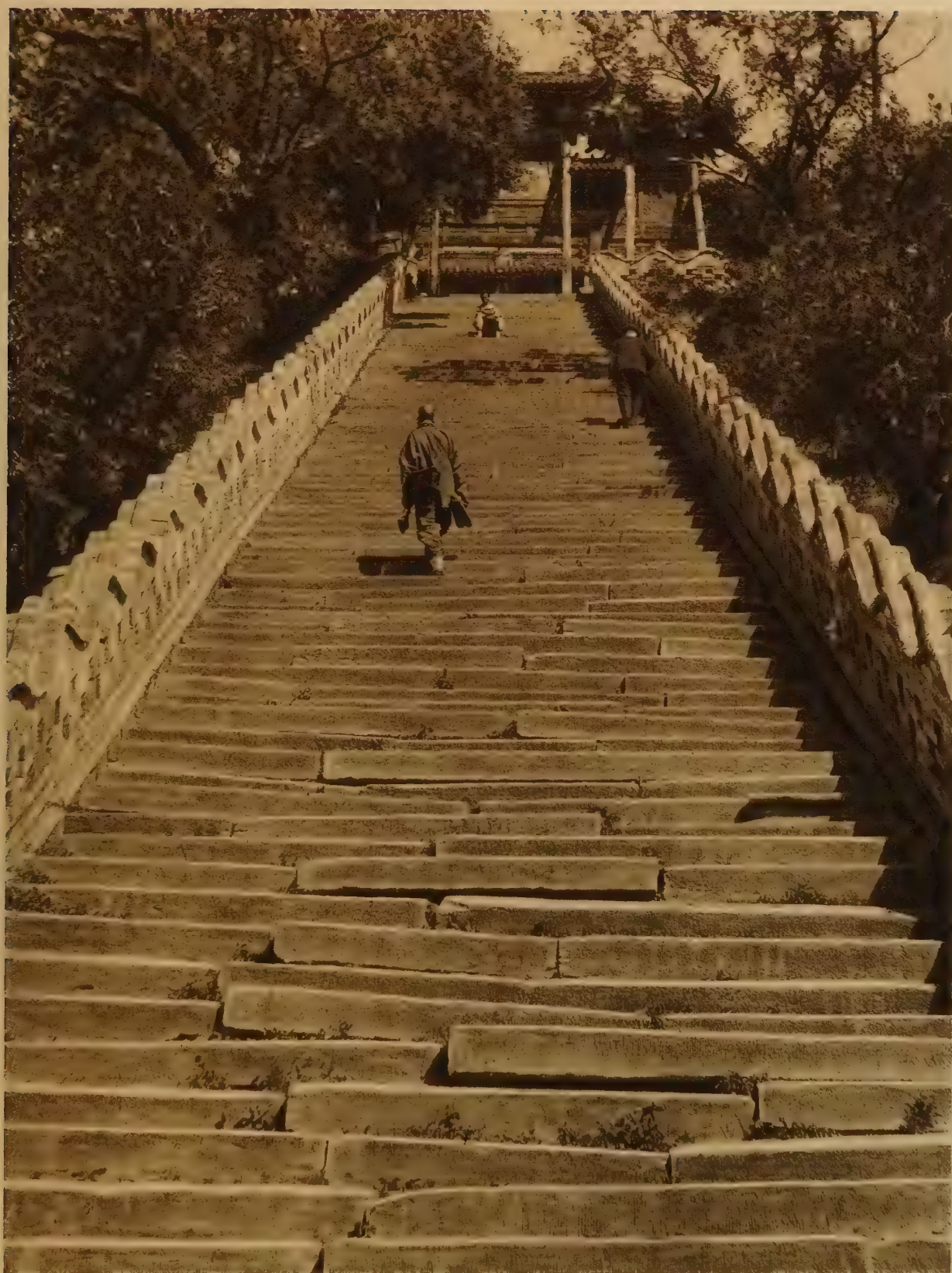
Stairway to the Sacred Temple Hill

Escalier de la Sainte Colline du temple

Escalera al cerro santo del templo

Treppe zum heiligen Tempelhügel

Scala alla collina santa del templo



Wu tái shan. Pú sa tien. Prov. Shansi.

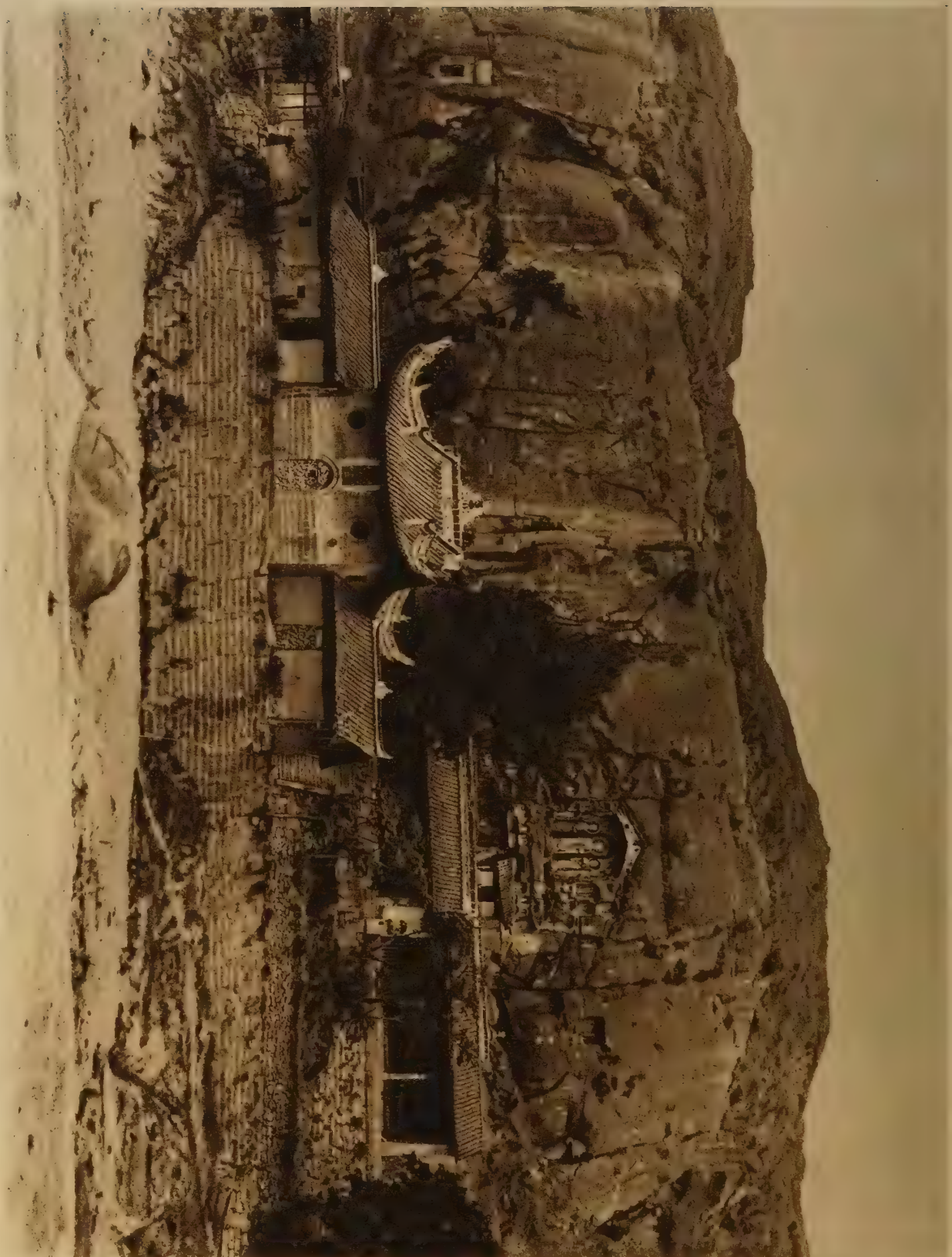
Entrance to Monastery

Montée du couvent

Aufgang zum Kloster

Subida al monasterio

Salita del convento



Empress Wu Hou Memorial Temple

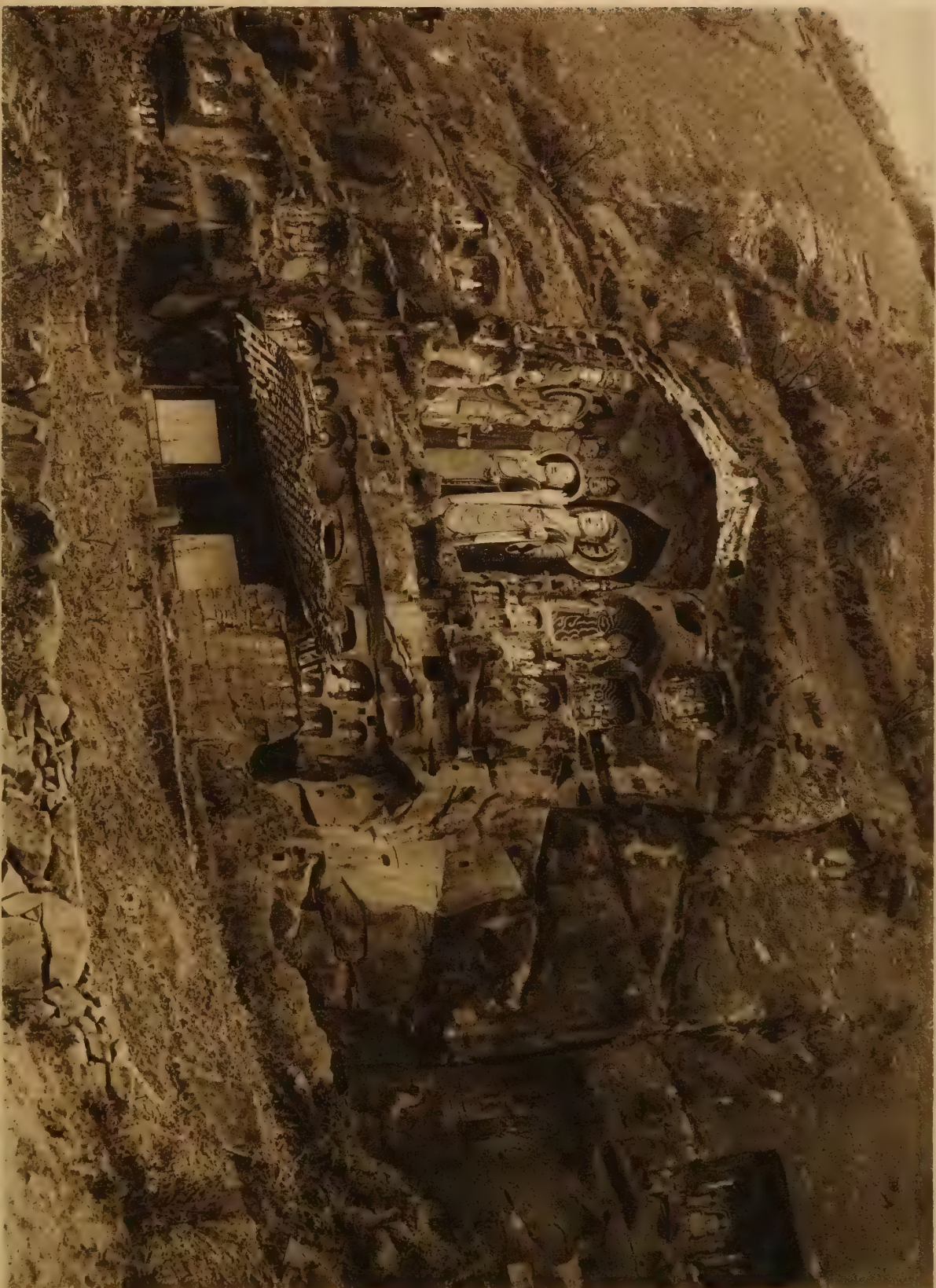
Kuangyüanhien Wu Hou tzé. Prov. Szechüan

Templo conmemorativo de la emperatriz Wu Hou

Gedächtnistempel der Kaiserin Wu Hou

Temple commémoratif de l'impératrice Ou Heou

Templo conmemorativo dell'imperatrice Wu Hou



Rock Buddhas over the Wu Hou Temple

Budhas de roca encima del templo de la Wu Hou

Kuangyüanhien. Prov. Szechüan

Boudhas taillés dans la roc au-dessus du temple de l'impératrice Ou Heou

Felsenbuddhas über dem Tempel der Wu Hou

Buddhi di roccia sopra il tempio della Wu Hou



Kuangyüan-hien, Kia ling klang, Tsien fo ai, Prov. Szechüan

Rock of the 1000 Buddhas on the banks of the Kia ling

Feisen der 1000 Buddhas am Ufer des Kia ling

Roca de los 1000 Budhas en la orilla del Kia ling

Rocher des 1000 Bouddhas au bord du Kia ling

Rupe dei 1000 Buddhi nella riva del Kia ling



Chapel in the rocks of the 1000 Buddhas
Capilla en la Roca de los 1000 Budhas

Kuangyüanhien. Tsien fo ai. Prov. Szechüan
Kapelle im Felsen der 1000 Buddhas

Chapelle dans le Rocher des 1000 Bouddhas
Cappella nella Rupe dei 1000 Buddhi



Water-wheel
Norta

Lokianghien. Prov. Szechúan
Wasserschöpftrad

Roue hydraulique
Ruota idraulica



Village

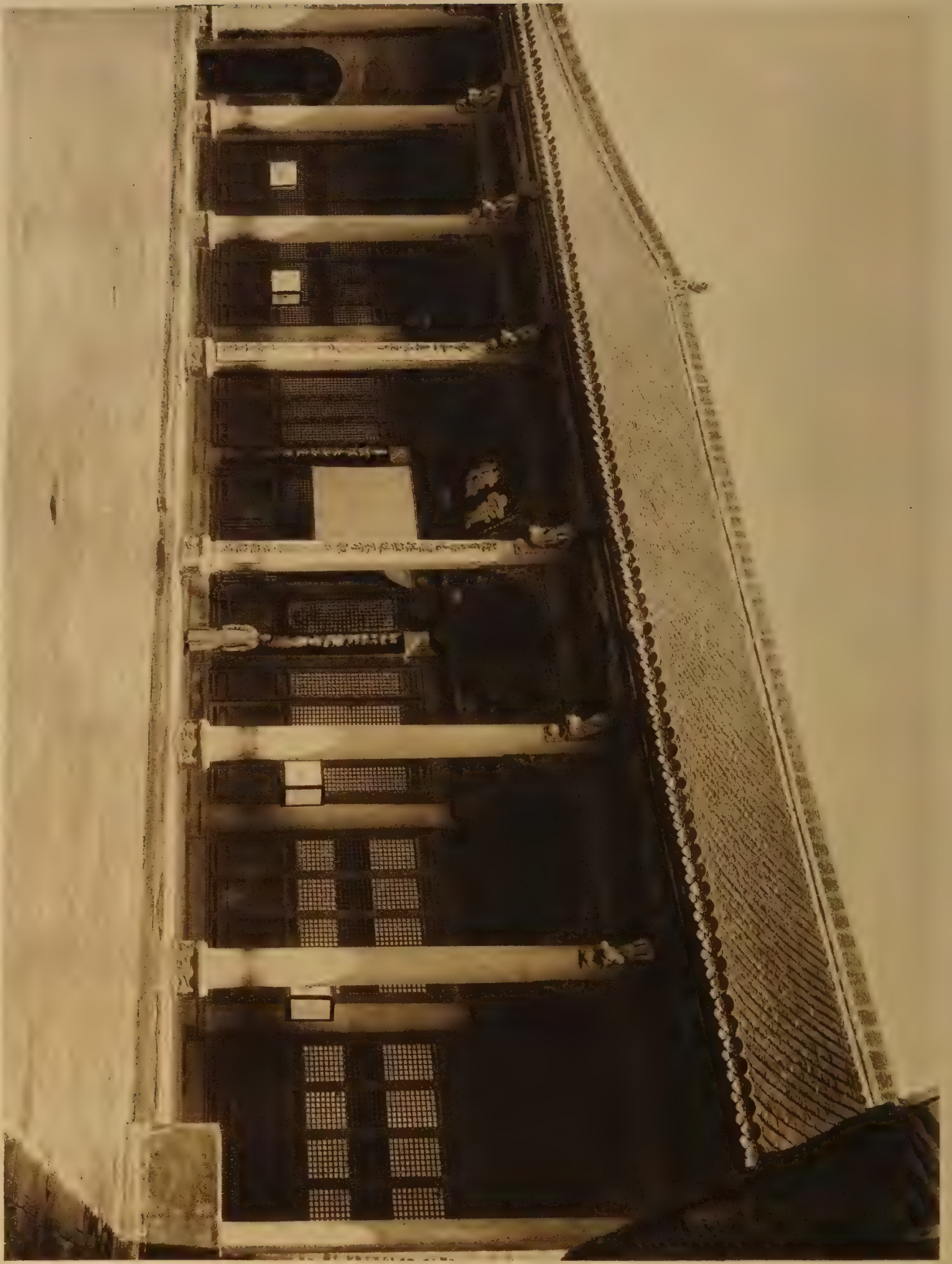
Vista de una aldea

Hanchou. Prov. Szechúan

Dorfbild

Vue d'un village

Veduta d'un villaggio



Main Hall in the Wenshu Monastery

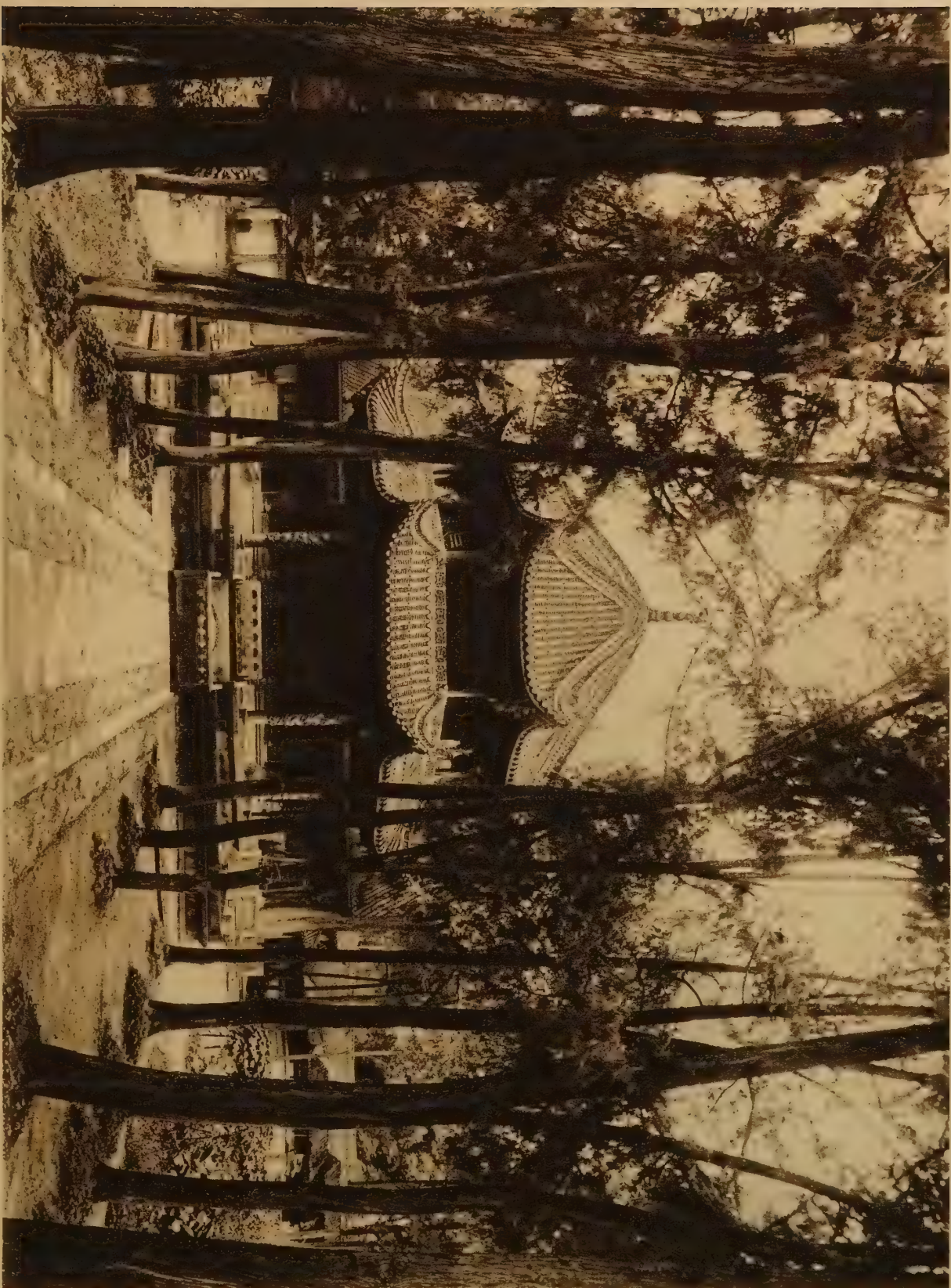
Sala principal en el Monasterio de Wenshu

Chéngtūfū. Wenshu yüan. Prov. Szechüan

Hauptthalle im Kloster des Wenshu

Salle principale du Couvent de Wenchou

Sala principale del Convento di Wenshu



Chéngtúfu. Tsing yang kung. Prov. Szechúan

Octagonal Hall of Laoze in the Tsing yang Monastery

Achseitige Halle des Laoze im Tsing yang Kloster

Sala octogonale de Laoze en el Monasterio de Tsing yang

Sala ottagonale di Laoze nel Convento di Tsing yang



View of the Tsing chéng Mountains down the Min River

Blick abwärts den Min-Fluß auf die Berge des Tsing chéng

Vista del río Min, agua abajo, hacia las montañas de Tsing chéng

Kuanhien, Prov. Szechuan

Vue en aval du fleuve du Min sur les Montagnes de Tsing tchéng

Veduta del fiume Min à valle, verso le montagne di Tsing chéng



Kuanhien, Prov. Szechuán

View up the Min River. Suspension bridge and Ôri Lang Temple

Vue en amont du fleuve du Min. Pont suspendu et Temple d'Éüi Lang

Blick aufwärts den Min-Fluß. Hängebrücke und Tempel des Ôri Lang

Veduta del fiume Min contracqua. Ponte sospeso e Tempio di Ôri Lang

Vista del río Min, agua arriba. Puente colgado y Templo de Ôri Lang

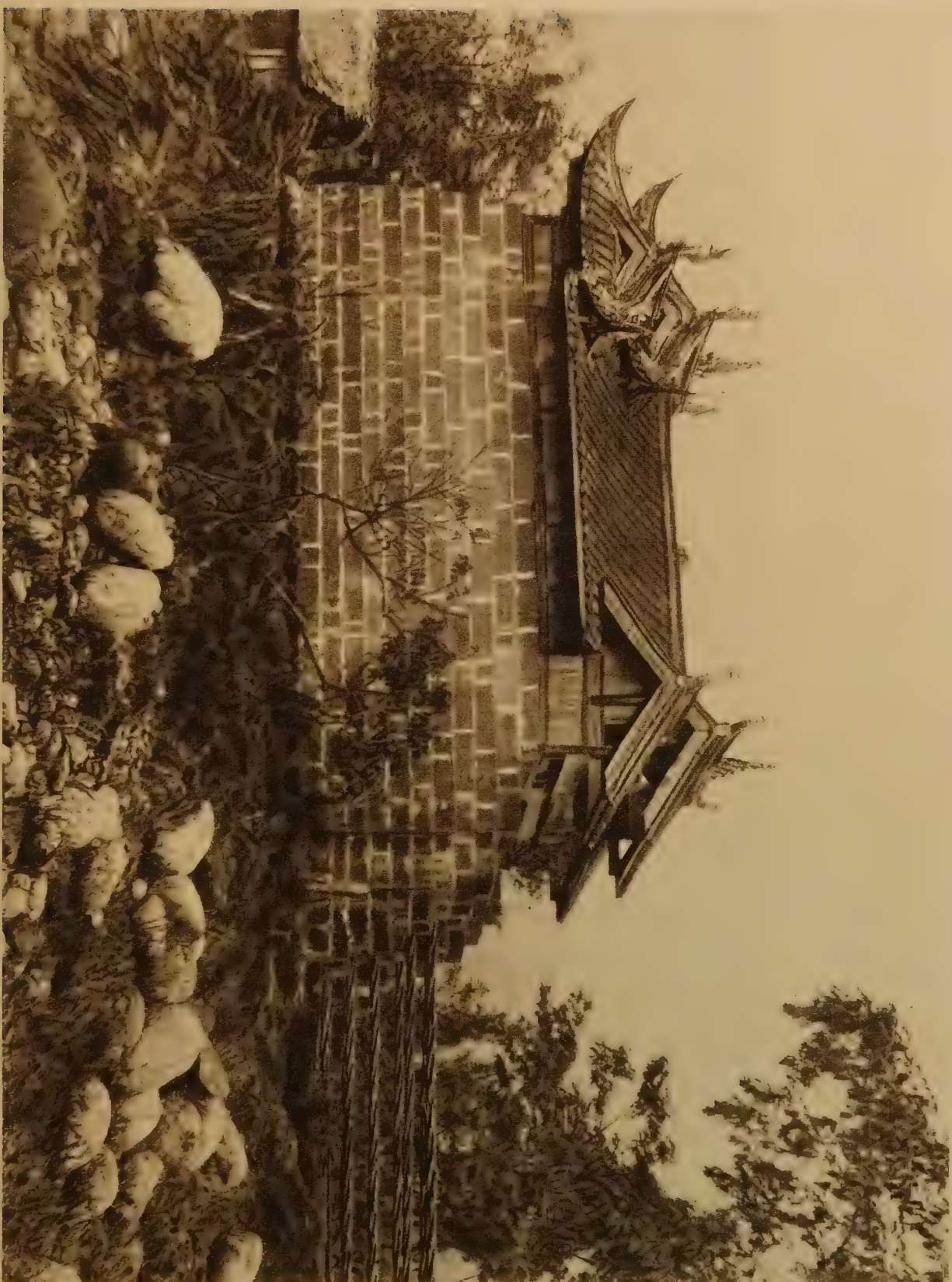
Veduta del fiume Min contracqua. Ponte sospeso e Tempio di Ôri Lang



Suspension bridge over the Min River
Puente colgado en el río Min

Kuanhien, Prov. Szechuan
Hängebrücke über den Min-Fluß

Pont suspendu sur le fleuve du Min
Ponte sospeso sul fiume Min



Bridge-head of the suspension bridge
Cabeza del puente colgado

Kuanhien, Prov. Szechúan
Brückenkopf der Hängebrücke

Tête du pont suspendu
Testa del ponte sospeso



Main Hall in the temple of Confucius

Sala principal en el Templo de Confucio

Kuanghien, Wen miao, Prov. Szechuan

Hauptthalle im Tempel des Konfuzius

Salle principale dans le Temple de Confucius

Sala principale nel Tempio di Confuzio



Kuauhien. Fu lung kuan. Prov. Szechúan

Main Hall of Li Ping in the "Temple of the Tamed Dragon"

Haupthalle des Li Ping im "Tempel des gebändigten Drachen"

Sala principal di Li Ping en el "Templo del Dragón domado"

Sala principale di Li Ping nel "Tempio nel Dragone domato"



Kuanhien. Örl Lang miao. Prov. Szechúan

Entrance to the Örl Lang Temple

Entrée du Temple d'Örl Lang

Eingang in den Tempel des Örl Lang

Entrada al templo de Örl Lang

Entrata al templo di Örl Lang



Kuanhien. Örl Lang miao. Prov. Szechúan

Court-Yard with Wall of Spirits

Esplanade avec mur des esprits

Vorplatz mit Geistermauer

Atrio y Muro de los Espíritus

Atrio col Muro degli Spiriti



First frontcourt of the Qi Lang Temple
 Patio primero en el Templo de Qi Lang

Kuanhien, Qi Lang miao. Prov. Szechuan
 Erster Vorhof im Tempel des Qi Lang

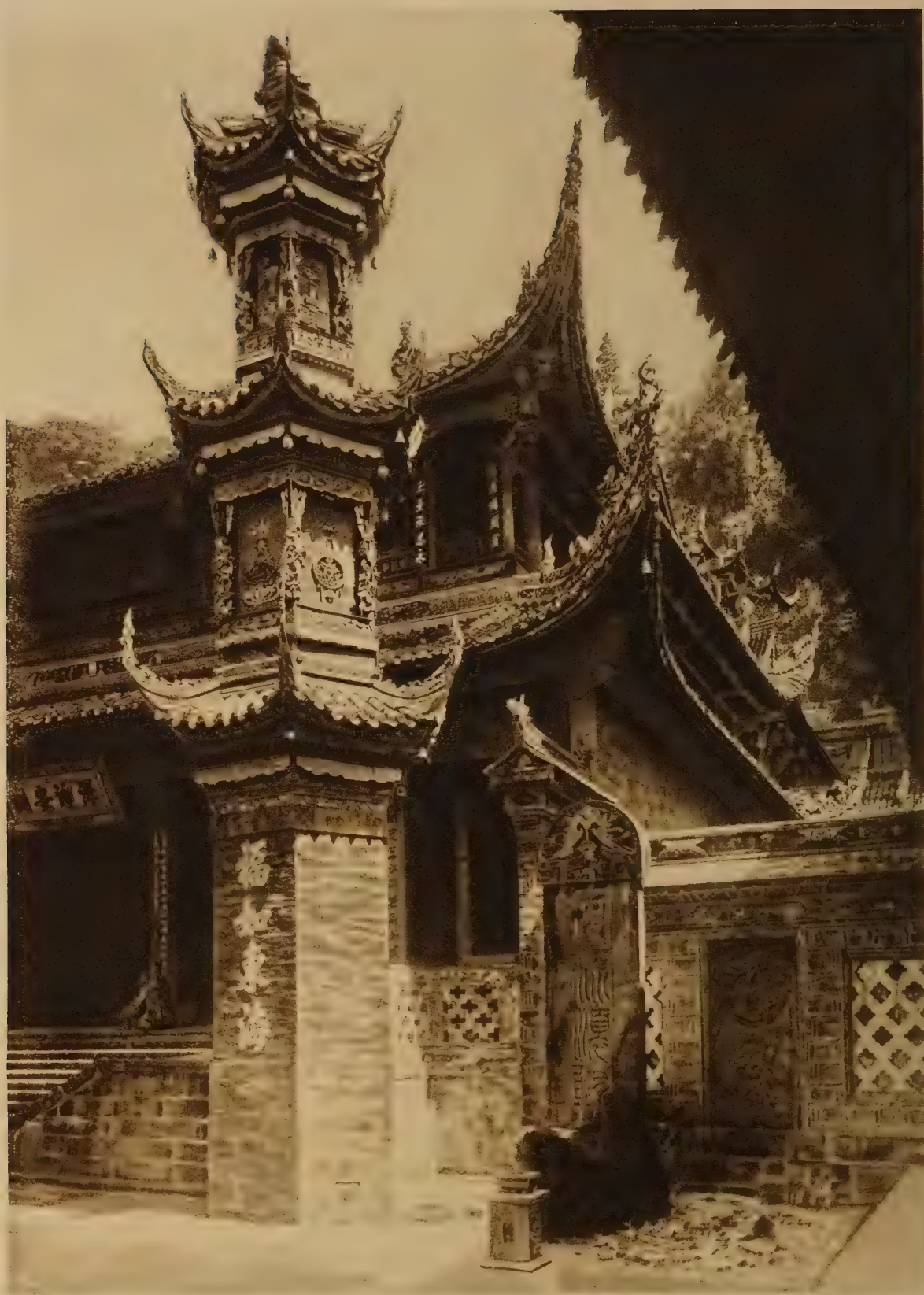
Première avant-cour du Temple d'Euï Lang
 Primo cortile nel Tempio di Qi Lang



Second frontcourt
Patio segundo

Kuanhien, Örl Lang mlao, Prov. Szechúan
Zweiter Vorhof

Deuxième avant-cour
Secondo cortile



Kuanhien. Öri Lang miao. Prov. Szechuan

Main Hall and Incense Pagoda in the
Öri Lang Temple

Salle principale et Pagode de l'Encens dans
le Temple d'Öri Lang

Haupthalle und Weihrauchpagode im Tempel des Öri Lang

Sala principal y Pagoda del Incenso en el
Templo de Öri Lang

Sala principale e Pagoda dell'incenso nel
Tempio di Öri Lang



Kuanhien, Örl Lang miao. Prov. Szechúan

The uppermost halls of the Temple

Les halles supérieures du Temple

Die obersten Hallen des Tempels

Las salas superiores del Templo

Le sale superiori del Templo



Kuanhien. Fu lung kuan Prov. Szechúan

Li Ping's statue in the "Temple of the
Tamed Dragon"

Statue de Li Ping dans le "Temple du
Dragon dompté"

Statue des Li Ping im "Tempel des gebändigten Drachen"

Estatua de Li Ping en el "Templo del
Dragón domado"

Statua di Li Ping nel "Templo del
Dragone domato"



Wanhien. Wen miao. Prov. Szechúan

Bell in the Temple of Confucius

Cloche dans le Temple de Confucius

Glocke im Tempel des Konfuzius

Campana en el Templo de Confucio

Campana nel Templo di Confuzio



Rock Chapel in the Tsing chéng Mountains

Tsing chéng shan, Prov. Szechuán

Chapelle taillée dans le roc dans les Montagnes de Tsing tchéng

Capilla en una peña de los montes de Tsing chéng

Cappella in una rocca dei monti di Tsing chéng



Cave of the Morning Sun
Cueva del Sol de Mañana

Tsing chéng shan. Chao yang tung. Prov. Szechuán
Höhle der Morgensonne

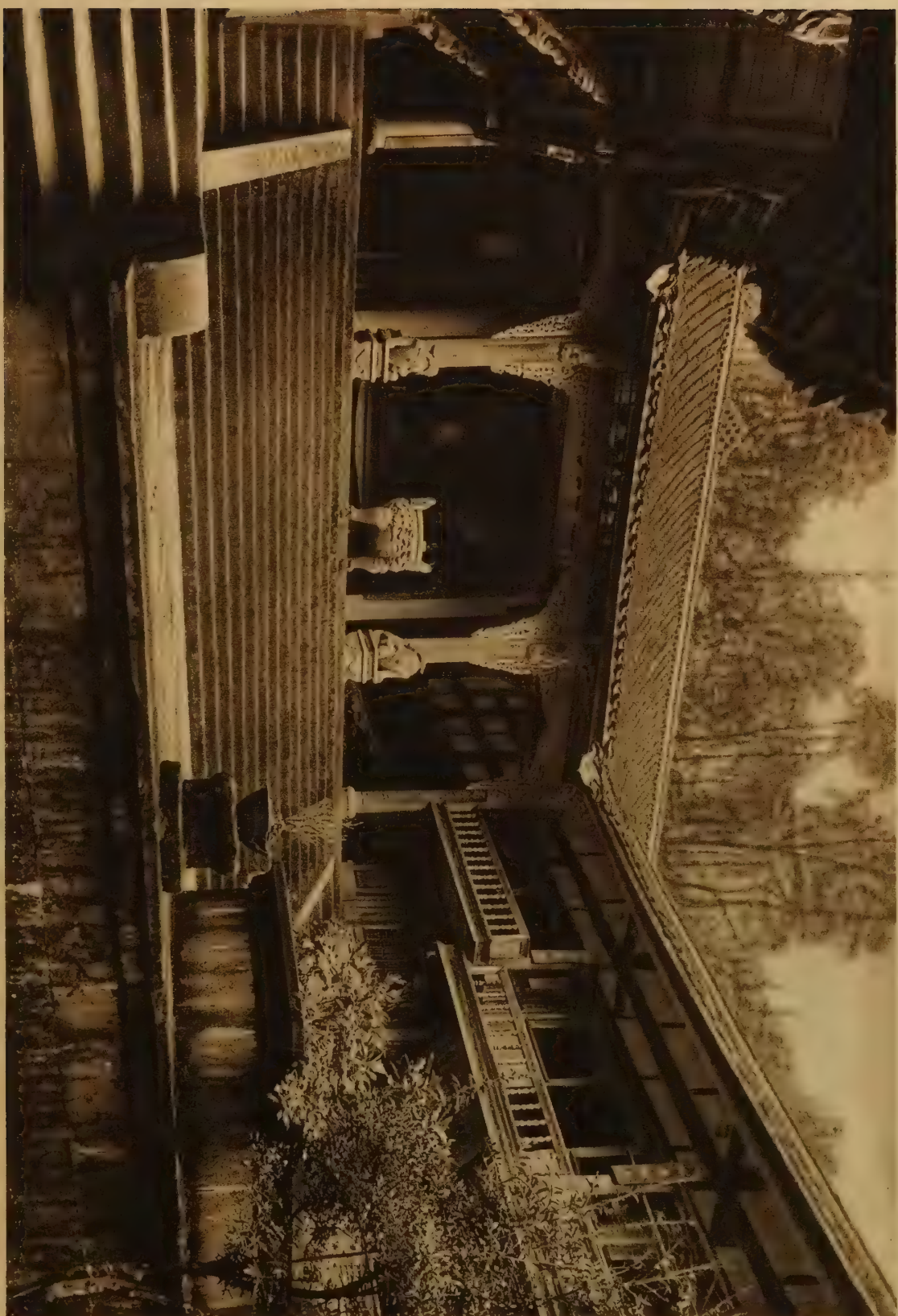
Grotte du Soleil levant
Caverna del Sole del Mattino



Kuanyin Grotto in the Animated Rocks
Grotte de Kuanyin en la Peña Animada

Kuanhien, Ling yen sze, Prov. Szechúan
Grotte der Kuanyin im Beseelten Felsen

Grotte de Kouanyin dans le Rocher animé
Grotta della Kuanyin nella Rupe Animata



Main Hall of the Monastery
Sala principal del monasterio

Tsing chéng shan. San tsing kung. Prov. Szechúan
Haupthalle des Klosters

Halle principale du couvent
Sala principale del convento



Tsíng chéng shan. Prov. Szechúan

Hall of the Celestial Queen

Sala de la Reina del Cielo

Halle der Himmelskönigin

Halle de la Reine du Ciel

Sala della Regina del Cielo



Yachoufu. Kin feng sze. Prov. Szechúan

Tomb Pagoda in the "Golden Summit Monastery" Pagode funéraire dans le „Couvent de la Cime d'or"

Grabpagode im „Kloster des Goldenen Gipfels"

Pagoda sepulcral en el „Monasterio de la Cumbre dorada" Pagoda sepolcrale nel „Convento della Cima d'Oro"



Yachoufu. Kin feng sze. Prov. Szechúan

Priests' tombs in the "Golden Summit Monastery"

Priestergräber im „Kloster des Goldenen Gipfels“

Tumbas de sacerdotes en el „Monasterio de la Cumbre dorada“

Tombe di sacerdoti nel „Convento della Cima d'Oro“



Family tomb
Sepultura de família

Yachoufu, Prov. Szechuán
Familiengrab

Tombeau de famille
Sepolcro di famiglia



View up the Ya River

Vista del río Ya, agua arriba

Yachoufu. Ya Kiang. Prov. Szechúan

Blick aufwärts den Ya-Fluß

Vue en amont de la rivière de Ya

Veduta del fiume Ya, contraacqua



View down the Ya River

Visto del río Ya, agua abajo

Yachoufu. Ya kiang. Prov. Szechúan

Blick abwärts den Ya-Fluß

Vue en aval de la rivière d'Ya

Veduta del fiume de Ya, a valle



Bridge in the Town
Puente en la ciudad

Yachoufu. Prov. Szechuán
Brücke in der Stadt

Pont dans la ville
Ponte nella città



The Pan pien Monastery on the Min River
El monasterio de Pan Pien en el río Min

Süchoufu Pan pien sze. Prov. Szechüan
Das Pan pien Kloster am Min-Fluß

Le Couvent de Pan pien sur le fleuve Min
Il Convento di Pan pien sul fiume Min



O mi shan. Tsíng yin ko. Prov. Szechúan

The Buddhist Sacred Mount O mi.
Hermitage of Pure Sound

La montagne sacrée bouddhique O mi.
Ermitage du son pur

Der buddhistische Heilige Berg O mi. Klausen des reinen Klanges

El sacro monte budhista de O mi.
Ermita del Sonido Puro

Il monte santo buddhistico di O mi.
Eremo del Suono Puro



O mi shan. Wan nien sze. Prov. Szechúan

Pagoda of Relics in the "Monastery of Eternity"

Pagode des reliques dans le „Couvent de l'Eternité"

Reliquien-Pagode im „Kloster der Ewigkeit"

Pagoda de las Reliquias en el „Monasterio
de la Eternidad"

Pagoda delle Reliquie nel „Convento
dell'Eternità"



Monastery buildings on the "Golden Summit", the highest peak
of the Sacred Mount O mi
Klostergebäude auf dem „Goldenen Gipfel“ der höchsten Spitze des Heiligen Berges O mi
Edificios monásticos en la „Cumbre dorada“, la más alta de las
del Monte sacro de O mi

O mi shan Kin ting. Prov. Szechúan
Bâtiment du couvent sur la „Cime d'Or“, le plus haut sommet
de la montagne sacrée O mi
Edifiți monastici sulla „Cima d'Oro“, più alta elevazione dei
Monte santo O mi



O mi shan. Kin ting. Prov. Szechuán

The "Golden Summit", highest peak of the mountain with its precipitous descent in a sea of clouds

Der „Goldene Gipfel“, die höchste Spitze des Berges, am Stettelabfall im Nebelmeer

La „Cime d'Oro“, le sommet le plus élevé de la montagne O mi près du versant escarpé, dans la mer de nuages

Declivio della „Cima d'Oro“, la più alta del monte, velata dalla nebbia



O mi shan. Kin ting. Prov. Szechúan

Mummified abbot as a statue in a monastery on the
"Golden Summit" of the Sacred Mount O mi

Momie d'un abbé servant de statue, dans un couvent sur
la "Cime d'Or" de la montagne sacrée O mi

Mumifizierter Abt als Statue in einem Kloster auf dem „Goldenen Gipfel“ des Heiligen Berges O mi

Abad momificado como estatua en un monasterio
en la „Cumbre dorada“ del monte sacro de O mi

Abbate mummificato da statua in un convento sulla
„Cima d'Oro“ del monte santo O mi



O mi shan. Kin ting. Púhien pú sa. Prov. Szechúan

The Bodhisatva Puhien, the tutelary deity of the Sacred Mount, on his elephant, in a monastery on the "Golden Summit"

Le bodhisatva Puhien, dieu tutélaire de la montagne sacrée, sur son éléphant, dans un couvent de la "Cime d'Or"

Der Bodhisatva Puhien, die Schutzgottheit des Heiligen Berges, auf seinem Elefanten, in einem Kloster auf dem „Goldenen Gipfel“

El bodhisatva Puhien, divinidad protectora del Monte sacro, montado en su elefante, en un monasterio de la „Cumbre dorada“

Il bodhisatva Puhien, divinità protettrice del Monte santo, sul elefante, in un convento della „Cima d'Oro“



Kiatingfu. Prov. Szechuán

The town of Kiating at the junction of the rivers Min, Tung and Ya
View towards the south

Die Stadt Kiating an der Vereinigung der Flüsse Min, Tung und Ya. Blick nach Süden

La ville de Kiating, au confluent des rivières Min, Tounng et Ya
Vue vers le sud

La ciudad de Kiating en la confluencia de los rios Min, Tung é Ya
Vista hacia el Sur

La città di Kiating, alla riunione dei fiumi Min, Tung e Ya
Veduta verso mezzogiorno



View from the town up the Min River

Vista del río Min desde la ciudad, agua arriba

Süchoufou. Prov. Szechuán

Blick von der Stadt aufwärts den Min Fluß

Vue de la rivière Min, en amont de la ville

Veduta del fiume Min, dalla città in su



Hanchou. Prov. Szechúan

Roadside altar

Autel au bord de la route

Altar en el camino

Wegaltar

Altare sul cammino



Kiungchou, Prov. Szechúan

Village

Vista de una aldea

Dorfbild

Scène villageoise

Veduta d'un villaggio



In the Tsing chéng Mountains
En las montañas de Tsing chéng

Tsing chéng shan. Prov. Szechuán
In den Bergen des Tsing chéng

Dans les montagnes de Tsing tchéng
Nelle montagne di Tsing chéng



Landscape
Paisaje

Luchou - Tzeilutzing. Prov. Szechuan
Landscape

Paysage
Paesaggio



Roadside altar

Altar en el camino

Luchou - Tzellutsing. Prov. Szechuan

Wegaltar

Autel au bord de la route

Altare sul cammino



Memorial gates on the road

Puertas conmemorativas en el camino

Luchou - Tzellutzing. Prov. Szechúan

Gedächtnissteine auf dem Wege

Portes commémoratives sur la route

Porte commemorative sul cammino



Salt boats in the industrial district of the salt-wells

Tzellutsing, Prov. Szechúan

Bateaux servant au transport du sel dans le district des puits salants
Salzboote im Industriebezirk der Salzbrunnen

Botes con sal en el distrito industrial de los pozos de sal

Battelli con sale nel distrito industriale delle fonti salifere



The industrial district of the salt-wells
El distrito Industrial de los pozos de sal

Tzellutzing Prov. Szechuán
Der Industriebezirk der Salzbrunnen

Le district Industrial des puits salants
Il distrito Industriale delle fonti salifere



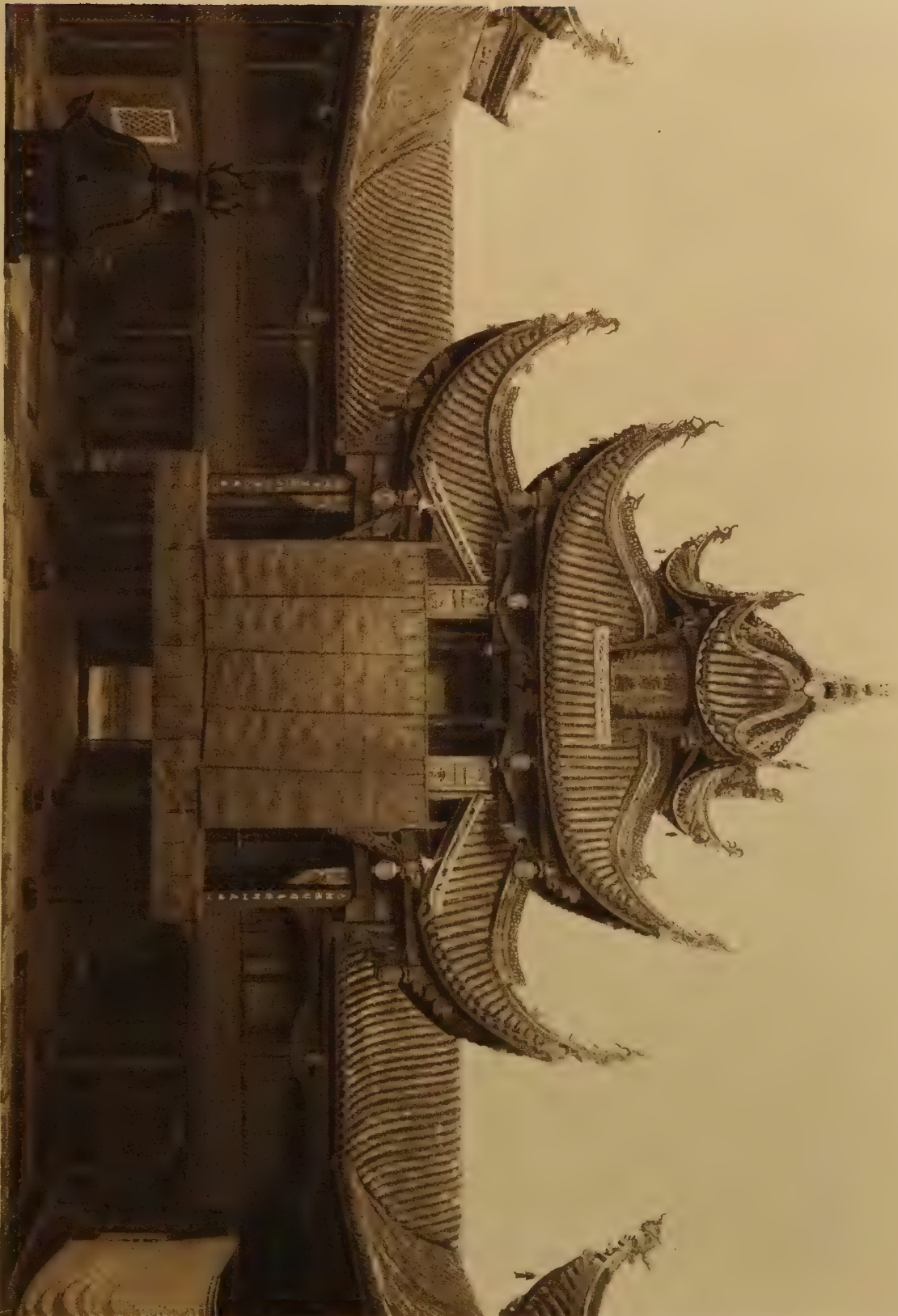
Tzellutsting. Shansi hui kuan. Prov. Szechuán

Shansi Provincial Club. Main Court with hall

Club des compatriotes de la province de Chanxi. Cour principale avec salle

Círculo de los Paisanos de la provincia de Shansi:
Patio principal con sala

Casino dei compatriotti della provincia di Shansi:
Cortile principale e sala



Shansi Provincial Club. Stage over entrance

Tzeiutsing. Shansi hui kuan. Prov. Szechuán

Club de Chansi. Scène d'un théâtre au-dessus de l'entrée

Shansi-Klub. Theaterbühne über dem Eingang

Circulo de Shansi. Escenario encima de la entrada

Casino di Shansi. Palco scenico sopra l'entrata



Chúngkíngfu. Prov. Szechúan

Alley in the town of Chúngkíng

Ruelle dans la ville de Tchóngkíng

Gasse in der Stadt Chúngkíng

Calle en la ciudad de Chúngkíng

Via nella città di Chúngkíng



Chúngkíngfu. Prov. Szechúan

House-door in the alley, ornamented with
glazed porcelain

Entrée de maison dans la ruelle. Ornement en
mosaïque de porcelaine

Hauseingang in der Gasse. Schmuck aus Porzellanstücken

Entrada de una casa. Decoración de porcelana

Entrata d'una casa. Decorazione in porcellana



Fengtuhien. Wang mu tien. Prov. Szechúan

Entrance to the Temple of the Maternal Goddess

Entrée du temple de la Déesse maternelle

Eingang zum Tempel der mütterlichen Göttin

Entrada del templo de la Diosa materna

Entrata del tempio della Dea materna



Tzeliutsing-Fushunhien. Yü wang kung. Prov. Szechúan

Entrance to the Emperor Yü's Temple in the village of Yüentán

Glazed porcelain ornamentation

Eingang in den Tempel des Kaisers Yü im Dorfe Yüentán.

Entrada del templo del Emperador Yü en la aldea de Yüentán

Decoración de porcelana

Entrée du temple de l'empereur Yu, dans le village de Yüentán

Ornement en mosaïque de porcelaine

Schmuck aus Porzellanstücken

Entrata del templo dell'Imperatore Yü nel villaggio di Yüentán

Decorazione in porcellana



Wanhien. Prov. Szechúan

Gate of a fortified village

Porte d'un village fortifié dans la montagne

Tor eines befestigten Bergdorfes

Puerta de un pueblo montañoso fortificado

Porta d'un villaggio fortificato nelle montagne



Chúngkíngfu. Lao kün tung. Prov. Szechúan

Gate of the Cave Temple of the Primeval Spirit

Porte de la grotte-temple de l'Esprit Incréé

Tor zum Höhlentempel des Urgelstes

Puerta al templo-cueva del Espíritu increado

Porta alla grotta sacrale dello Spirito primigenio



Wanhien. Chén kung tung. Prov. Szechúan

Entrance to the Cave Temple of Lord Chén

Entrée de la grotte-temple du seigneur Tchén

Eingang in den Höhlentempel des Herrn Chén

Entrada al templo-cueva del Señor Chén

Entrata al templo grotto del Signore Chén



Chúngkíngfu, Prov. Szechúan

Door of a dwelling-house

Porte d'une maison d'habitation

Tür eines Wohnhauses

Puerta de una vivienda

Porta d'una casa da abitare



The town of Kueichou on the Yangtze
La ciudad de Kueichou en el río Yangtze

Kueichoufu, Prov. Szechuán
Die Stadt Kueichou am Yangtze

La ville de Kueitchou sur le Yangtze
La città di Kueichou sul Yangtze



Shih pao chai. Wan yin shan. Prov. Szechuán

Village and Sacred Rock on the banks of the Yangtze

Dorf und heiliger Felsen am Ufer des Yangtze

Village et rocher sacré sur le bord du Yangtze

Aldea y roca sagrada en la orilla del Yang tze

Villaggio e rocca sacra sulla riva del Yang tze



Wanhien. Kiao ting shan. Prov. Szechuán

Grave on the slopes of Kiao ting Hill near Wanhien

Tombeau sur la montagne de Kiao ting, près de Wanhien

Grab am Kiao ting Berg bei Wanhien

Sepulcro al pie del monte Kiao ting cerca de Wanhien

Sepolcro al piede del monte Kiao ting presso Wanhien



Wanhien. Kiao ting shan. Prov. Szechúan
 Mountain of the "Sedan-Chair Knob" with graves
 Der Berg des "Sänften-Knopfes" mit Gräberanlagen
 Il Monte del "Pomo de Liera" con sus tumbas



Forecourt with pond and dragon bridge in the Temple of
Confucius in Wanhien

Atrio con estanque y Puente de los Dragones en el Templo de
Confucio en Wanhien

Wanhien. Wen miao. Prov. Szechüan

Avant-cour avec étang et pont de dragons dans le temple de
Confucius à Wanhien

Atrio con stagno e Ponte dei Dragoni nel tempio di
Confuzio a Wanhien



Wanhien. Wen miao. Prov. Szechúan

Main hall and bell tower in the Temple of Confucius

Salle principale et clocher dans le temple de Confucius

Haupthalle und Glockenturm im Tempel des Konfuzius

Sala principal y campanario en el templo de Confucio

Sala principale e campanile nel tempio di Confuzio



Wanhien. Huan hou kung. Prov. Szechüan

General Chang Fei's Memorial Temple on the high banks
of the Yangtze

Gedächtnistempel für den Feldherrn Chang Fei auf dem hohen Ufer des Yangtze

Tempio commemorativo del candillo Chang Fei en la orilla
alta del Yangtze

Temple commémoratif du général Tchang Fei sur le bord
escarpé du Yangtze

Tempio commemorativo del generale Chang Fei sulla riva
alta del Yangtze



Wanhien. Huan hou kung. Prov. Szechúan

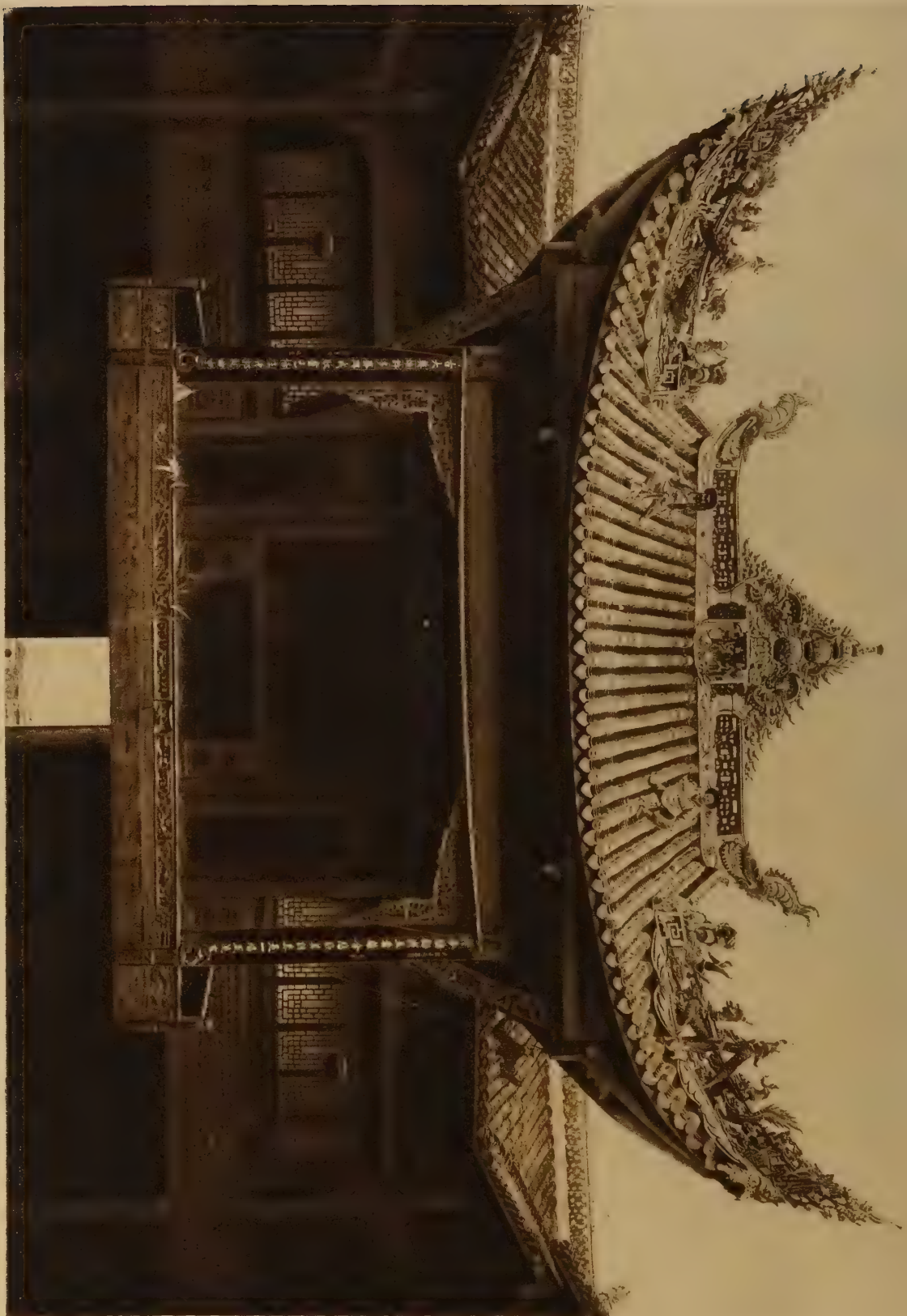
Porcelain roof-ridge in General Chang Fei's Memorial Temple

Couronnement en mosaïque de porcelaine d'un faîte dans le temple

Firstbekrönung aus Porzellanstücken im Gedächtnistempel des Feldherrn Chang Fei

commémoratif du général Tchang Fei

Finimento di tetto in porcellana nel tempio commemorativo del generale Chang Fei



Wanhien. Huan hou kung. Prov. Szechúan

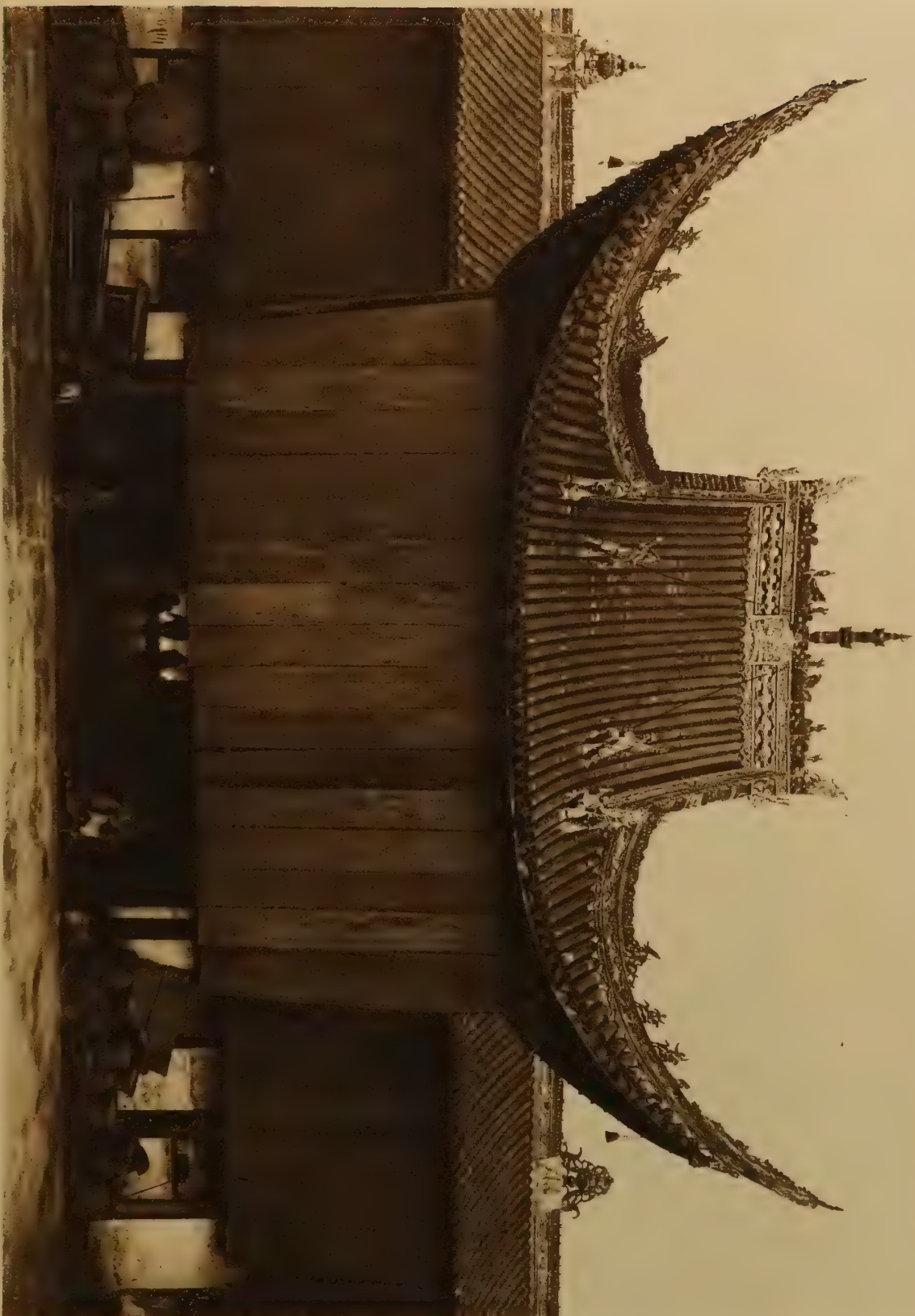
Stage in General Chang Fei's Memorial Temple

Scène d'un théâtre dans le temple commémoratif du général Chang Fei

Theaterbühne im Gedächtnistempel des Feldherrn Chang Fei

Escenario en el templo conmemorativo del caudillo Chang Fei

Palco scenico nel templo commemorativo del generale Chang Fei



Stage in a club house

Escenario en el edificio de un círculo

Luchou-Tzeliutsing. Nan hua kung. Prov. Szechúan

Theaterbühne in einem Klubgebäude

Scène d'un théâtre dans un bâtiment de club

Palco scenico in un casino



Yangtze-kiang. Feng siang kóu, Prov. Szechuán
 The Bellows Gorge below Kuéichoufu View up stream
 Die Blasebaigschlucht unterhalb Kuéichoufu. Blick aufwärts den Strom
 El Desfiladero del Fuelle pasado Kuéichoufu. Vista agua arriba
 Il Borro del Soffietto presso Kuéichoufu. Veduta del fiume contracqua



The Bellows Gorge
El Desfiladero del Fuelle

Yangtze-kiang. Feng siang kóu. Prov. Szechúan
Die Blasebalgschlucht

La Gorge du Soufflet
Il Borro del Soffietto



The Bellows Gorge
El Desfiladero del Fuelle

Yangtze-kiang. Feng siang k'ou. Prov. Szechuán
Die Blasebaigschlucht

La Gorge du Soufflet
Il Borro del Soffietto



The Bellows Gorge. View down stream

El Destiladero del Fuelle. Vista agua abajo

Yangtzekiang. Feng siang kóu. Prov. Szechúan

Die Blasebalgslucht. Blick abwärts den Strom

La Gorge du Soufflet. Vue en aval du fleuve

Il Borro del Soffietto. Veduta del fiume a valle



Ichángfu. Lung wang tung. Prov. Hupei

Cave Temple of the Dragon King opposite the Brush
Holder Mountain near Icháng

Höhlentempel des Drachenkönigs gegenüber dem Pinselhalter-Berg bei Icháng

Templo-cueva del Rey de los Dragones frente al Monte del
Guardabrochas cerca de Icháng

Grotte-Temple du Roi des Dragons, en face la montagne
du Porte-Pinceau près d'Icháng

Templo grottoeo del Re dei Dragoni di faccia al Monte del
Guardapennelli presso Icháng



The Brush Holder Mountain opposite the Cave Temple
of the Dragon King

El monte del Guardabrochas frente al templo-cueva
del Rey de los Dragones

Ichángfu. Pi kia shan. Prov. Hupei

La montagne du Porte-Pinceau, en face de la grotte temple
du Roi des Dragons

Der Pinselhalter-Berg gegenüber dem Höhlentempel des Drachenkönigs

Il monte del Guardapennelli di faccia al templo grottesco
del Re dei Dragoni



Ichangfu. Lung wang tung. Prov. Hupei

Gate Hall in the Temple of the Dragon King

Entrée de la grotte-temple du Roi des Dragons

Torhalle im Höhlentempel des Drachenkönigs

Sala de entrada del templo-cueva del Rey
de los Dragones

Sala del portone nel tempio grottesco
del Re dei Dragoni



Ichángfu. Lingkuan tien. Prov. Hupei

Entrance to Lingkuan's temple

Eingang in einen Tempel des Lingkuan

Entrada de un templo de Lingkuan

Entrée d'un temple de Lingkouan

Entrata d'un templo di Lingkuan



On Lake Tung ting
Er el lago Tung ting

Tung ting hu. Prov. Hunan
Auf dem Tung ting-See

Sur le lac Toung ting
Sui lago Tung ting



Mouth of the Siang River
Entrando en el río Siang

Tung ting hu. Siang kiang. Prov. Hunan
Einfahrt in den Siang-Fluß

Entrée de la rivière du Siang
Entrata del fiume Siang



Tzeilutzing. Shansi hui kuan. Prov. Szechúan

Interior court with side-entrance and flag-staff in the Shansi Club

Innenhof mit Seiteneingang und Flaggenmast im Shansi-Klub

Patio con entrada lateral y palo de banderas en el Circulo de Shansi

Cour intérieure avec entrée latérale et mât de pavillon dans le Club Shansi

Cortile con entrata laterale ed albero delle bandiere nel Casino di Shansi



Chángshafu. Tso Wensiang tzé. Yü pei t'ing. Prov. Hunan

Memorial tablet as spirit wall in the Temple for the Statesman
Tso in the town of Chángsha

Plaque votive servant de protection contre les mauvais esprits, dans le temple
commémoratif de l'homme d'Etat Tsou dans la ville de Tchángcha

Inscriptafel als Geistermauer im Gedächtnisempel für den Staatsmann Tso in der Stadt Chángsha

Lápida epigráfica contra los malos espíritus en el templo conmemo-
rativo del ministro Tso en la ciudad de Chángsha

Iscrizione lapidaria eretta contro spiriti mali, nel tempio commemorativo
del ministro Tso nella città di Chángsha



Chángshafu: Wencháng kung, Prov. Hunan

Main Hall in the temple for the God of Literature

Salle principale dans le temple du Dieu de la Littérature

Haupthalle im Tempel für den Gott der Literatur

Sala principal en el Templo del Dios de las Letras

Sala principale nel Tempio del Dio delle Lettere



Chángshafu. Chén kia tzé táng. Prov. Hunan

Ancestral Temple of the Chén family. Main court with bell tower

Ahnentempel der Familie Chén. Haupthof mit Glockenturm

Templo de los antepasados de la familia Chén. Patio principal con el campanario

Tempio degli avi della famiglia Chén. Cortile principale col campanile



Chángshafu. Chén kia tzé táng. Prov. Hunan

Ancestral Temple of the Chén family. Bell tower
in the main court

Temple des ancêtres de la famille Tchén. Clocher
dans la cour principale

Ahnentempel der Familie Chén. Glockenturm im Haupthof

Templo de los antepasados de la Familia Chén.
Campanario en el patio principal

Templo degli avi della famiglia Chén. Campanile
del cortile principale



Lilinghien. Prov. Hunan

Entrance to the Memorial Temple

Entrée d'un temple commémoratif

Eingang in einen Gedächtnistempel

Entrada de un templo conmemorativo

Entrata d'un templo commemorativo



Heng shan. Nan yüo miao. . Prov. Hunan

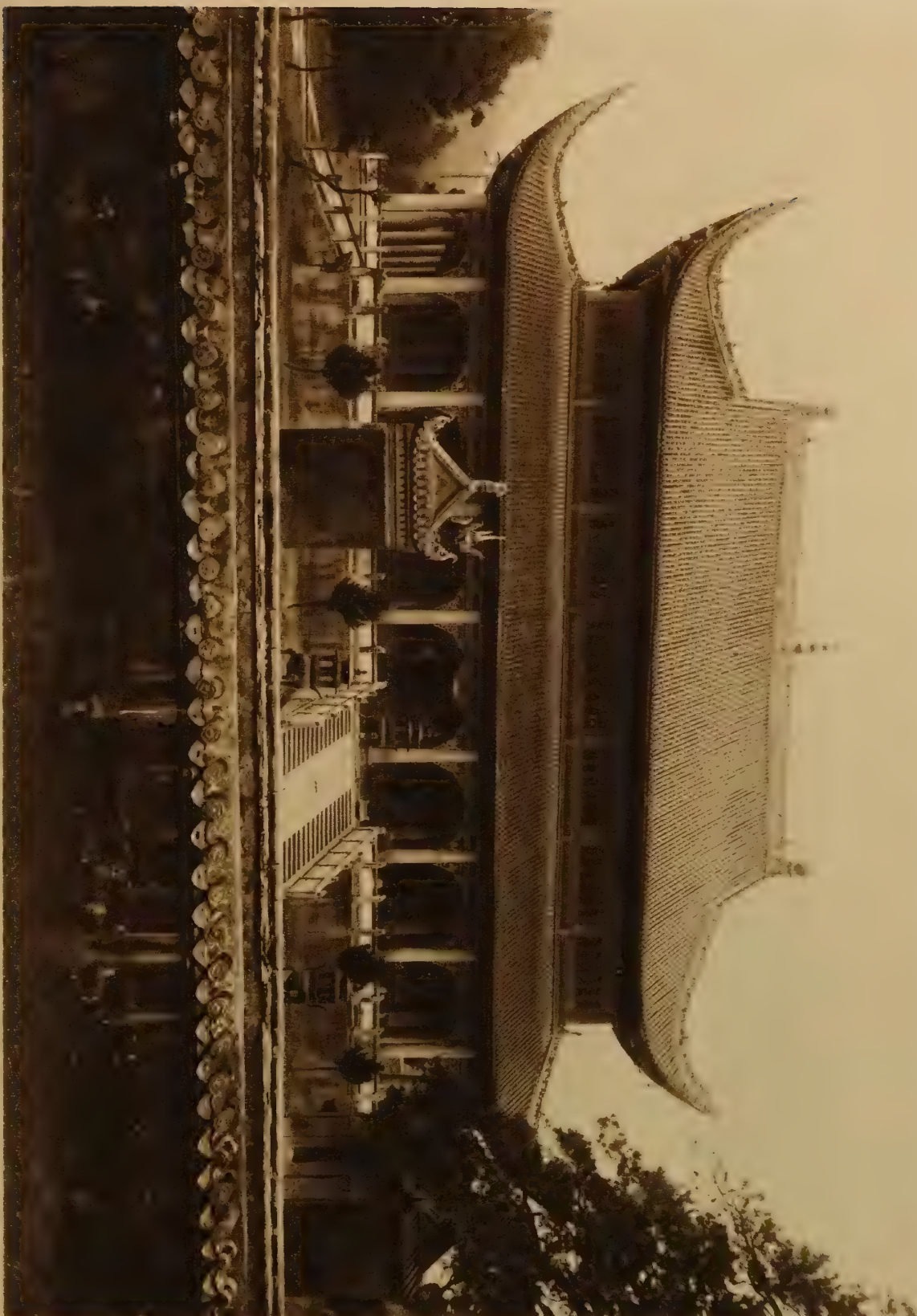
Great Temple at the southern Sacred Mount Heng
Part of the main hall

Grand temple au pied de la montagne sacrée méridionale de Heng
Partie de la salle principale

Großer Tempel am Fuß des südlichen Heiligen Berges Heng. Teil der Haupthalle

Gran Tempio al pie del Monte sacro meridional de Heng
Parte de la sala principal

Tempio grande a piè del Monte santo meridionale di Heng
Parte della sala principale



Heng shan. Nan yüo miao. Prov. Hunan

Great Temple at foot of the southern Sacred Mount Heng
Main hall

Grand temple au pied de la montagne sacrée méridionale de Heng
Salle principale

Gran tempio al pie del Monte sacro meridionale de Heng
Sala principal

Tempio grande a piè del Monte santo meridionale di Heng
Sala principale



Bridge
Puenie

Lilinghien, Prov. Hunan

Brücke

Pont
Ponte



Siang River and temple
Rio Siang y Templo

Hengchoufu. Prov. Hunan
Siang-Fluß und Tempel

Fleuve du Siang et temple
Flume Siang e Templo



Lilinghien. Prov. Hunan

Memorial Gate

Puerta conmemorativa

Gedächtnistor

Porte commémorative

Porta commemorativa



Chángshafu. Fu sheng miao. Prov. Hunan

Main altar in the Great Temple of Confucius

Autel principal dans le Grand Temple de Confucius

Hauptaltar im großen Tempel für Konfuzius

Altar mayor en el gran Templo de Confucio

Altare maggiore nel Tempio grande di Confuzio



Hengchoufu Prov. Hunan

Alley

Gasse

Ruelle

Calle

Via



House entrance

Entrada de una casa

Prov. Hunan

Hauseingang

Entrée de maison

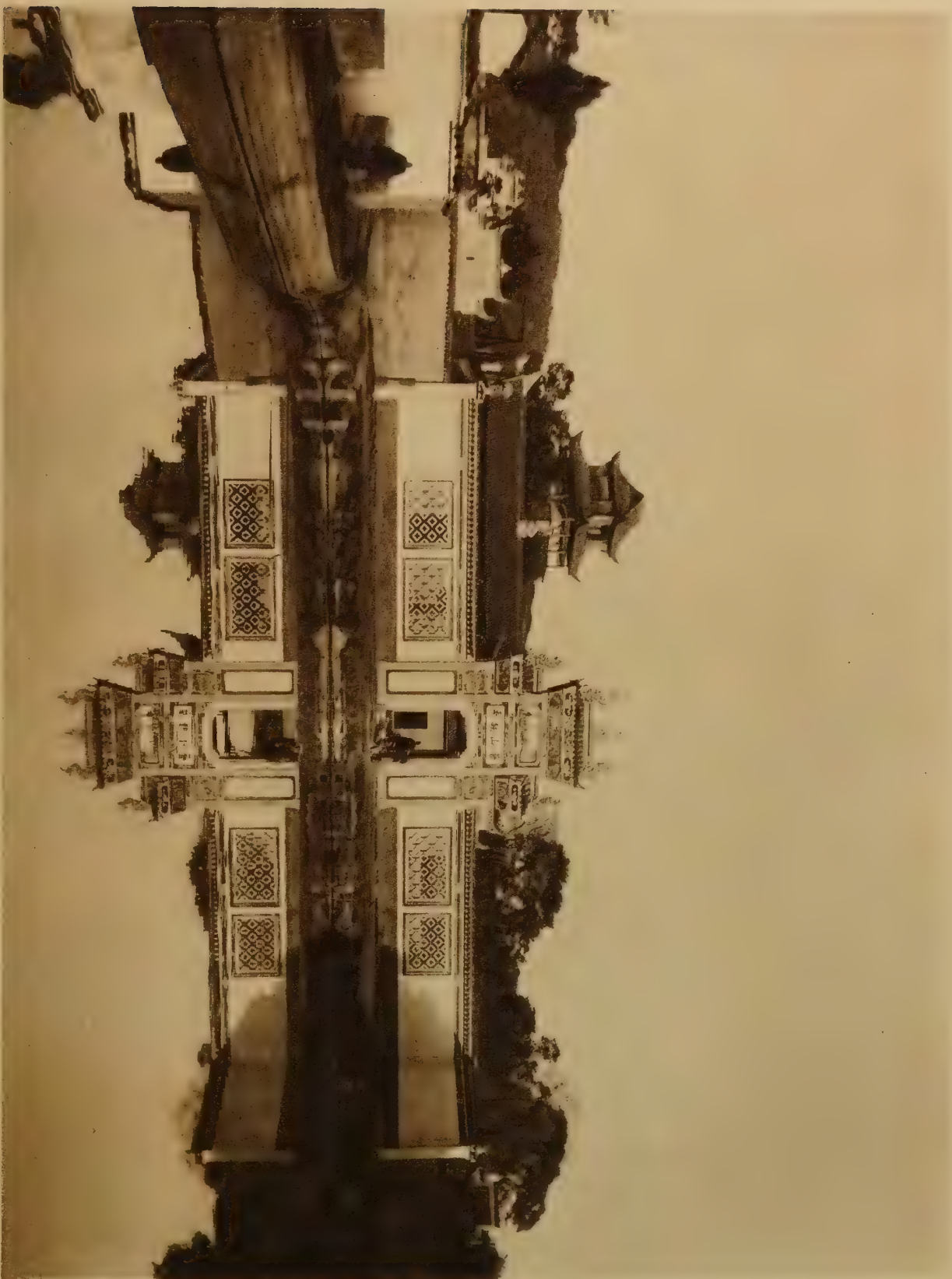
Entrata d'una casa



Family temple
Templo de familia

Prov. Hunan
Famillientempel

Temple de famille
Templo familiare



Lilinghien. Tzé táng. Wencháng lou. Prov. Hunan

Family temple and town tower of the God of Literature

Famillientempel und Stadtturm des Gottes der Literatur

Templo de familia y Torre municipal del Dios de las Letras

Templo familiare e Torre municipale del Dio delle Lettere



Wayalde altar
Altar en el camino

Prov. Kuangsi
Wegaltar

Autel au bord de la route
Altare sul cammino



Weyalde grave
Tumba en el camino

Prov. Kuangsi
Grab am Wege

Tombeau au bord de la route
Tomba sul cammino



Country road and memorial gate
Carretera y puerta conmemorativa

Prov. Kuangsi
Landstraße und Gedenkthor

Grand route et porte commémorative
Strada e porta commemorativa



On the journey
En el viaje

Prov. Kuangsi
Auf der Reise

En voyage
El viaje



Conic mountains to the north of Kuellinfu
Montes cónicos al Norte de Kuellinfu

Prov. Kuangsi
Kegelberge nördlich von Kuellinfu

Montagnes coniques au nord de Kuellinfou
Monti conici al settentrione di Kuellinfu



Kuellin, the provincial capital. View to the east
 Kuellin, capital de la provincia. Vista hacia Este

Kuellinfu. Prov. Kuangsi

Kuellin, die Hauptstadt der Provinz. Blick nach Osten
 Kuellin, capitale della provincia. Veduta verso Oriente

Kuellin, capitale de la province. Vue vers l'est
 Kuellin, capitale della provincia. Veduta verso Oriente



Kuellinfu. Prov. Kuangsi

Kuellin, the provincial capital. View to the north-west

Kuellin, die Hauptstadt der Provinz. Blick nach Nordwest

Kuellin, capital de la provincia. Vista hacia Nordeste

Kuellin, capitale de la province. Vue vers le nord-ouest

Kuellin, capitain della provincia. Veduta verso il Nordovest



Bridge at the "Grotto of the 7 Stars"
 Puente á la "Cueva de las 7 Estrellas"

Kueilinfu. Ki sing tung. Prov. Kuangsi
 Brücke an der „Höhle der 7 Sterne“

Pont près de la "Grotte des 7 Etoiles"
 Ponte alla "Grotta delle 7 Stelle"



Fuchou Provincial Club. Entrance

Esplanada del Circulo de los compatriotas de Fuchou

Kuailinfu. Fuchou hui kuan. Prov. Kuangsi

Klub der Landsleute aus Fuchou. Vorplatz

Club des compatriotes de Fouchou. Esplanada

Splanata del Casino dei compatriotti di Fuchou



Ancient pagoda

Antigua Pagoda

Kuellinfu. Ku tá. Prov. Kuangsi

Alte Pagoda

Vieille pagode

Pagoda vecchia



Kuel River. Circus of rocks
 El río Kuel. Un circo de rocas

Kuel kiang. Prov. Kuangsi
 Kuel-Fluß. Ein Zirkus aus Felsen

La rivière du Kuel. Cirque de rochers
 Il fiume Kuele. Un circo di rocche



Kuei River. Boats alongside the banks
Il rio Kuei. Botes en la orilla

Kuei Kiang. Prov. Kuangsi
Kuei-Fuô. Boote am Ufer

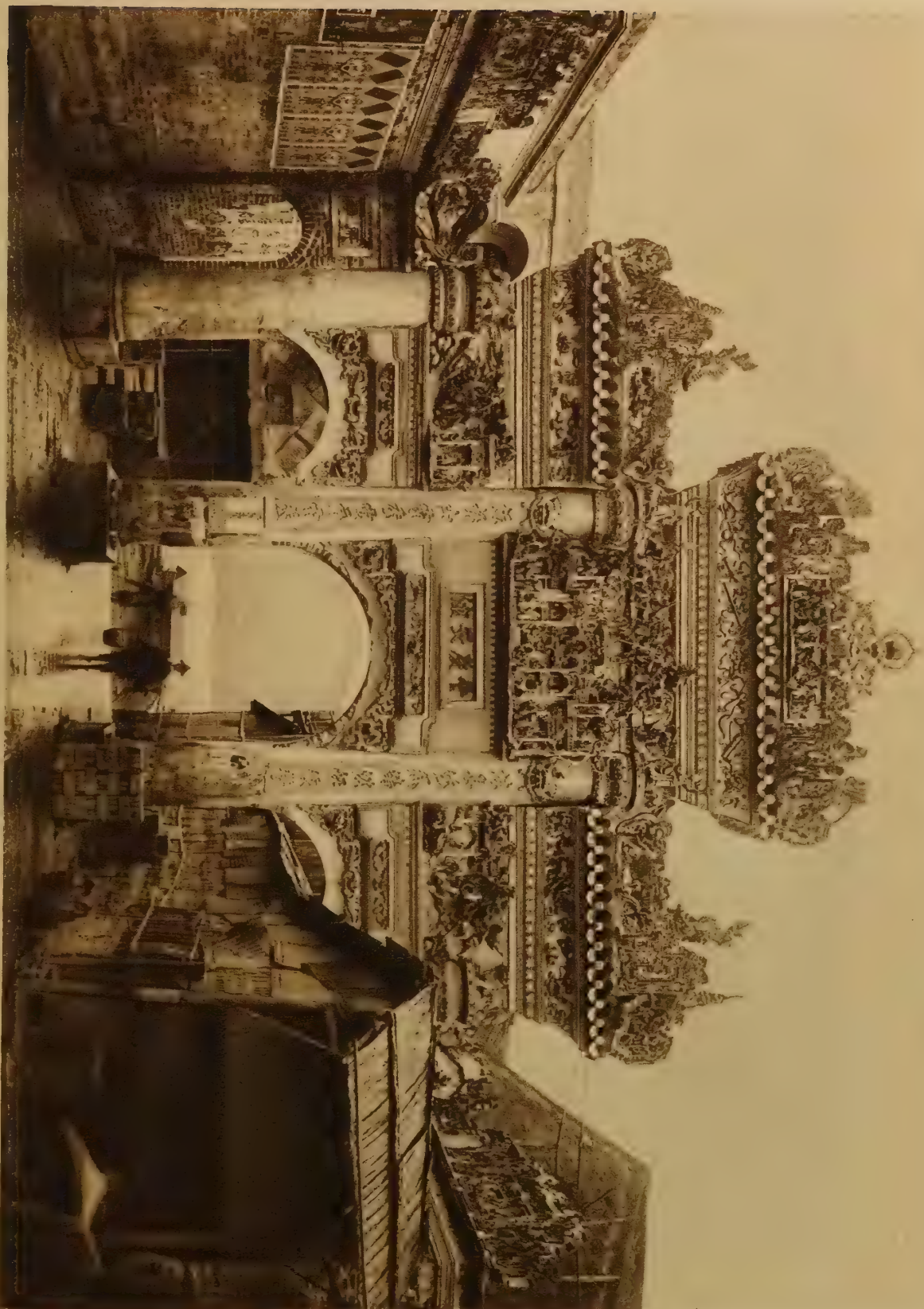
La rivière du Kuei. Canots près du bord
Il fiume Kuei. Battelli nella riva



Town of Pinglo on the Kuei River. Canton Club
 Ciudad de Píndio en el río Kuei. Circulo cantonés

Pinglofu. Prov. Kuangsi
 Stadt Pinglo am Kuei-Fluß. Canton-Klub

La ville de Pinglo sur le Koei. Club de Canton
 Città di Pinglo sul fiume Kuei. Casino cantonese



Memorial Gate and glimpse of the West River

Puerta conmemorativa y vista del Río de Occidente

Wuchoufu. Prov. Kuangsi

Gedächtnistor und Blick auf den Westflus

Porte commémorative et vue sur la rivière occidentale

Porta commemorativa e veduta del Fiume di Ponente



Bronze censer

Fuente para Incienso, de bronce

Wuchoufu. Prov. Kuangs

Welhrauchbecken aus Bronze

Encensoir en bronze

Bacino da incenso, di bronzo



Wuchoufu. Prov. Kuangsi

Bronze censer

Uente para incenso, de bronze

Weihrrauchbecken aus Bronze

Encensoir en bronze

Bacino da incenso, di bronzo



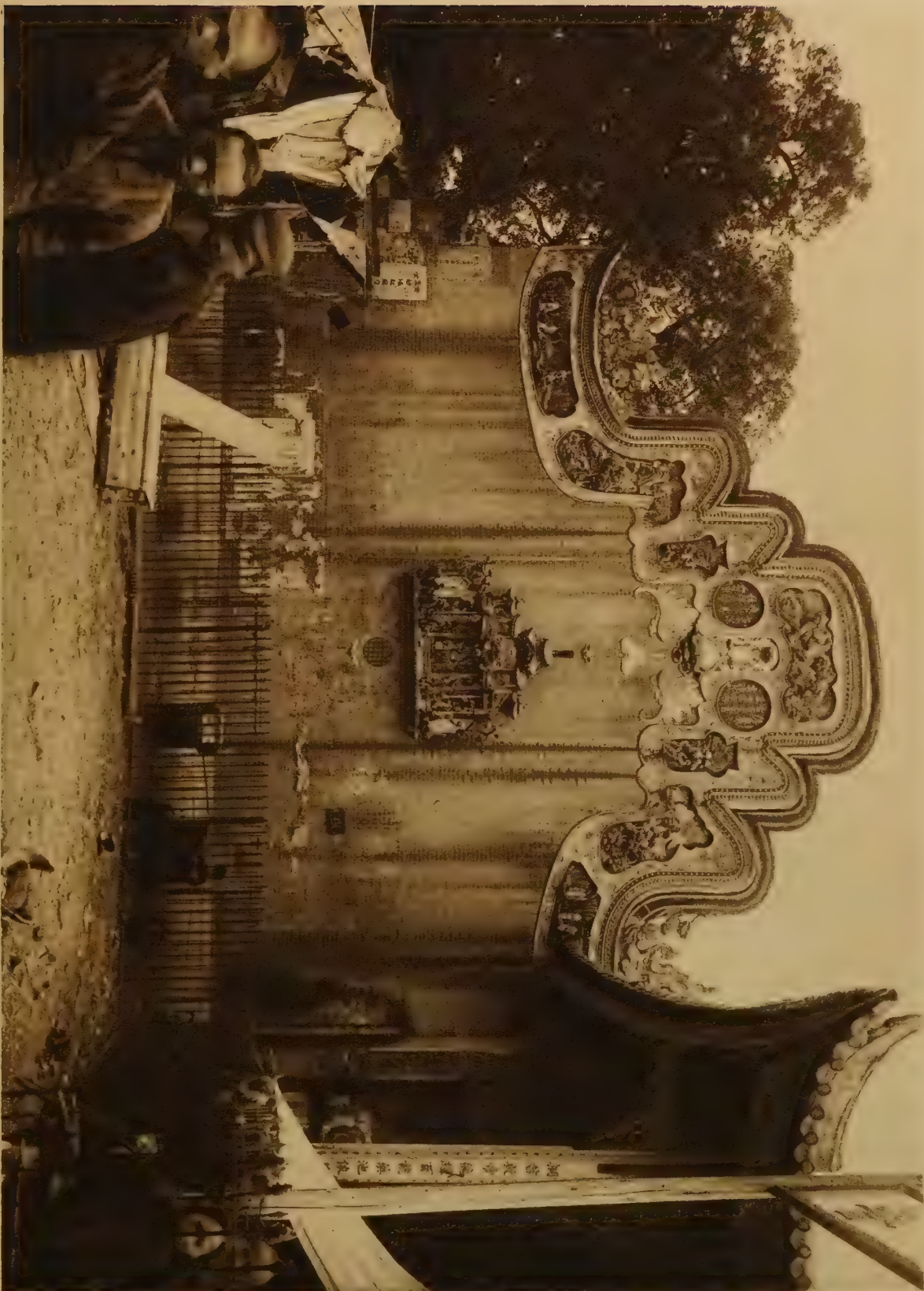
Kuangchou. Chén Kia tzé táng. Prov. Kuangtung

Canton, capital of the province. Ancestral temple of the
Chén Family. Street frontage

Canton, Hauptstadt der Provinz. Ahnentempel der Familie Chén.
Família Chén. Fachada de la calle

Canton, capitale de la province. Temple des ancêtres de la
famille Tchen. Facade sur la rue

Canton, capitale della provincia. Tempio gentilizio della
Famiglia Chén. Facciata della via



Kuangchou, Prov. Kuangtung

Temple for the God of Medicine. Gable looking to street

Tempel für den Gott der Medizin. Strabengiebel

Templo del Dios de la Medicina. Frontón de la calle

Temple du Dieu de la Médecine. Fronton sur la rue

Templo del Dio della Medicina. Frontone verso la via



Kuangchou. Prov. Kuangtung.

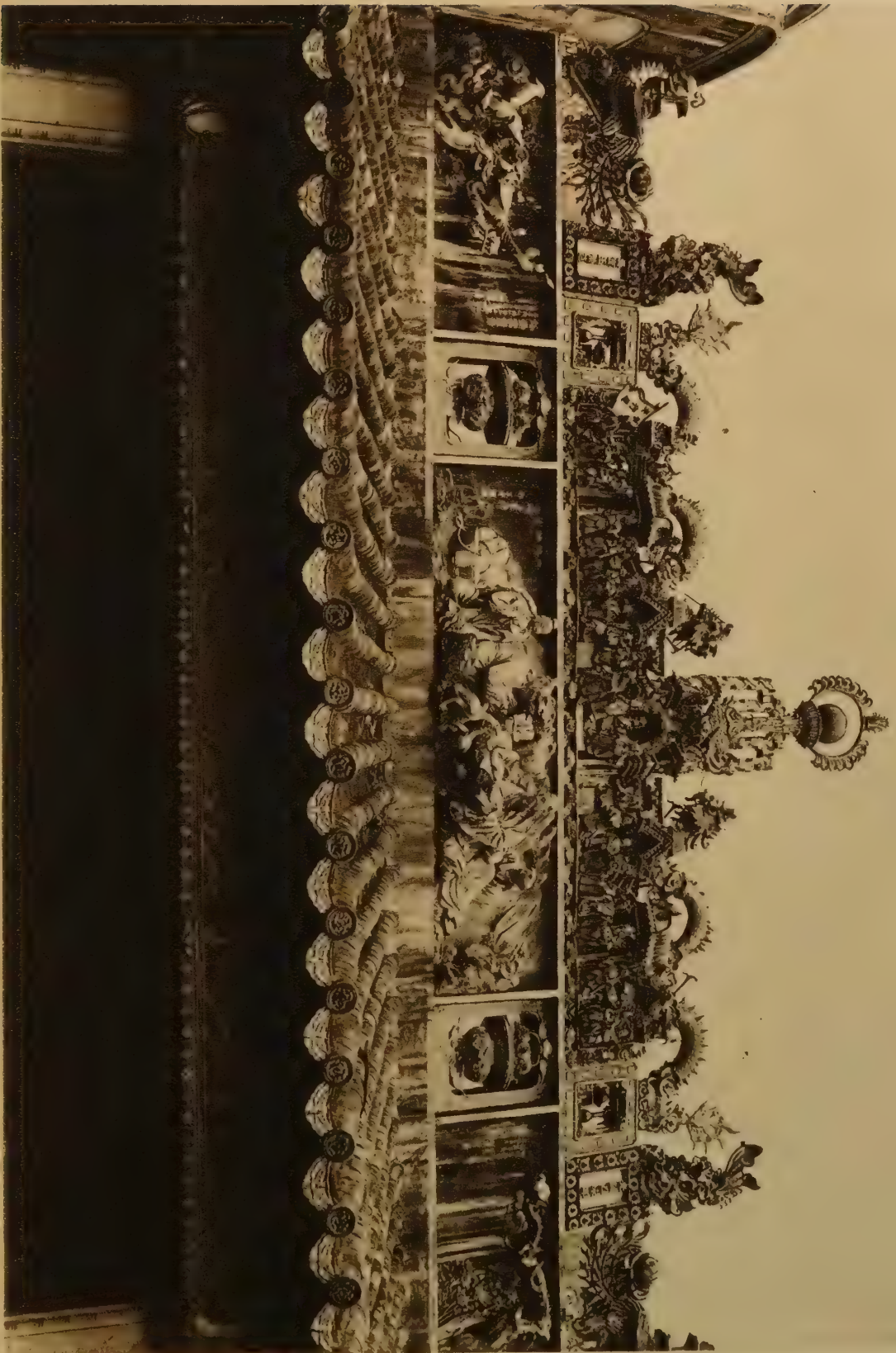
Canton. Temple of the God of Medicine. Reliefs in main court

Canton. Tempel für den Gott der Medizin. Reliefs im Haupthof

Canton. Templo del Dios de la Medicina. Relieves en el patio principal

Canton. Temple du Dieu de la Médecine. Reliefs dans la cour principale

Canton. Tempio del Dio della Medicina. Rilievi nel Cortile principale



Kuangchou. Prov. Kuangtung

Temple for the God of Medicine. Roof-ridge: Dragons and pearl
 Tempel für den Gott der Medizin. Dachfirst: Drachen und Perle
 Tempio del Dios de la Medicina. Remate del techo Dragones y Perla
 Temple du Dieu de la Médecine. Faîte: Dragons et perle
 Tempio del Dio della Medicina. Finimento del tetto: Dragone e Perla



Kuangchou. Chén kia tzé táng. Prov. Kuangtung

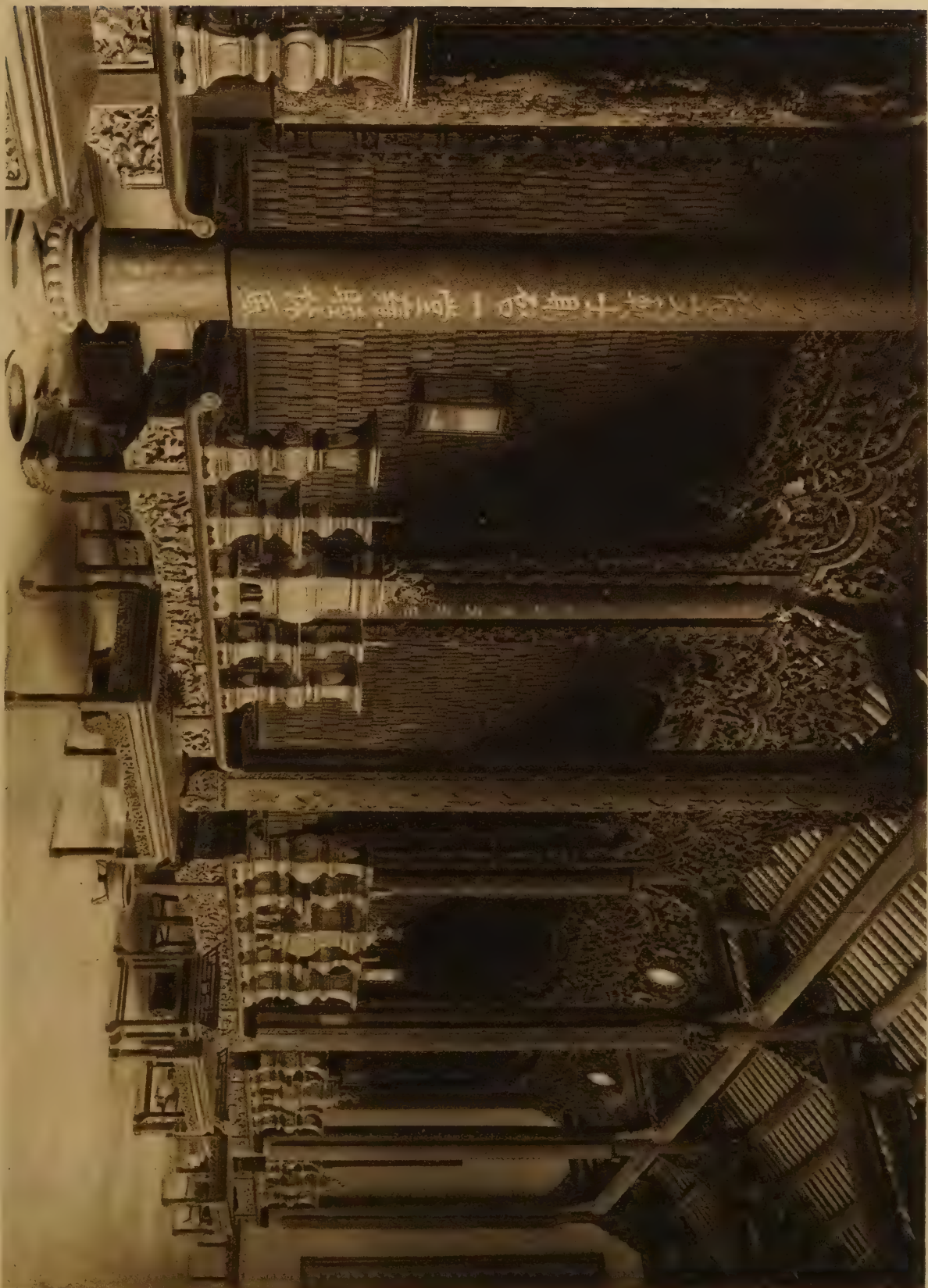
Canton. Side entrance to the Chén Family temple

Canton. Porte donnant sur la rue, dans le temple
de la famille des Tchén

Canton. Straßenpforte zum Familientempel der Chén

Cantón. Postigo del Templo gentilicio de los Chén

Canton. Portello del Templo gentilizio del Chén



Kuangchou. Chén kia tzé táng Prov. Kuangtung

Main hall and altars in the Chén Family temple

Haupthalle und Altäre im Familientempel der Chén

Sala principal y altares en el Templo gentilicio de los Chén

Salle principale et autels dans le temple de la famille des Tchén

Sala principale e altari nel Tempio gentilizio dei Chén



Kuangchou. Li pai sze. Prov. Kuangtung

Canton. Interior of the Great Mosque

Canton. Intérieur de la Grande Mosquée

Canton. Innenraum der Großen Moschee

Cantón. Interior de la Mezquita mayor

Canton. Interiore della Moschea grande



Sacred niche in the Great Mosque
 Nicho sagrado en la Mezquita mayor

Kuangchou. Li pai sze. Prov. Kuangtung
 Heilige Nische in der Großen Moschee

Niche sacrée dans la Grande Mosquée
 Nicchia sacra nella Moschea grande



Kuangchou. Hai túng sze. Prov. Kuangtung

Canton. Marble pagoda in the "Monastery of the Sea Banner"

Canton. Pagode de marbre dans le "Couvent de la Bannière de la Mer"

Canton. Marmorpagode im „Kloster des Meeresbanners"

Cantón. Pagoda de marmol en el „Monasterio de la Bandera de Mar"

Canton. Pagoda di marmo nel „Convento della Bandiera marittima"



Kuangchou. Chen hai wu tseng lou. Prov. Kuangtung

"Sea Tamer" tower on the North Hill in Canton

La tour dite "Dompteur de la Mer" sur la colline
nord à Canton

Der Turmbau „Bändiger des Meeres" auf dem Nordhügel in Canton

La torre del „Domador del Mar" en el Cerro
del Norte en Cantón

La torre del „Domatore del Mare" sulla Collina
Settentrionale a Canton



Kuangchou. Yüeh siu shan. Kuanyin shan. Prov. Kuangtung.

The North Hill of Canton with the Kuanyin tower and temple.
In front of the town a mosque

Der Nordhügel von Canton mit Turmbau und Tempel der Kuanyin
Fuera de la ciudad una mezquita

La colline nord à Canton, avec tour et temple de Kouanyin,
Mosquée devant la ville

Vor der Stadt eine Moschee
La collina Settentrionale a Canton, colla Torre ed il Tempio della
Kuanyin. Fuori le mura una moschea



Kuangchou. Kuanyin shan. Prov. Kuangtung

View from the North Tower of the north wall of the town and Kuanyin hill

Vue du haut de la tour septentrionale sur le mur septentrional de la ville et la colline de Kouanyin

Blick vom Nordturm auf die Nordmauer der Stadt und den Hügel der Kuanyin

Veduta dalla Torre Settentrionale sulla Muraglia della Città e la Collina della Kuanyin



Kuangchou. Pai yün shan. Prov. Kuangtung

Numerous graves in the hills north of Canton. View to north.
Mountain of the White Clouds

Zahllose Gräber in den Nordbergen vor Canton.
Sinnúmero de Tumbas en las Montañas del Norte cerca de Canton.
Vista hacia Norte y el Monte de las Nubes blancas

Innombrables tombeaux dans les montagnes au nord de Canton. Vue
vers le nord sur la Montagne des Nuages blancs
Blick nach Norden auf den Berg der Weißen Wolken
Tombe innumerevoli nelle Montagne Settentrionali presso Canton
Veduta verso il Norte coi Monte delle Nubi bianche



Kuangchou. Pai yün shan. Prov. Kuangtung

Numerous graves in the north of Canton. View to south.
Town, plain, and West River

Zahllose Gräber in den Nordbergen vor Canton. Blick nach Süden auf Stadt, Ebene und Westflus.
Sinnúmero de tumbas en las Montañas del Norte cerca de Canton. Vista hacia el Sur: la ciudad, la llanura y el Río del Oeste

Tombe innombrables dans les montagnes au nord de Canton. Vue vers le sud sur la ville, la plaine et la rivière occidentale

Tombe innumerevoli nelle Montagne settentrionali presso Canton. Veduta verso mezzogiorno sulla città, la pianura ed il Fiume di Ponente



Kuangchou. Pai yün shan. Prov. Kuangtung

Numerous graves in the hills north of Canton. Mountain of the
White Clouds

Zahllose Gräber in den Nordbergen vor Canton.

Simulmero de tumbas en las Montañas del Norte cerca de Canton.
El Monte de las Nubes blancas

Inombrables tombeaux dans les montagnes au nord de Canton.
La Montagne des Nuages blancs

Der Berg der Weißen Wolken

Tombe innumerevoli nella Montagne settentrionale presso Canton.
Il Monte delle Nubi bianche



Graves in the Mountain of the White Clouds
Tumbas en el Monte de las Nubes blancas

Kuangchou, Pai yün shan, Prov. Kuangtung
Gräber im Berg der Weißen Wolken

Tombeaux dans la Montagne des Nuages blancs
Tombe nel Monte delle Nubi bianche



Kuangchou. Pai yün shan. Neng jen sze. Prov. Kuangtung

Inner court in the Neng jen Monastery on the
heights of the Mountain of the White Clouds,
near Canton

Innenhof im Neng jen Kloster auf der Höhe des Berges der Weißen Wolken bei Canton

Patio interior en el Monasterio de Neng jen, en
lo alto del Monte de las Nubes blancas
cerca de Cantón

Cour Intérieure du Couvent de Neng jen sur la
hauteur de la Montagne des Nuages blancs
près de Canton

Cortile interiore nel Convento di Neng jen, sul
Monte delle Nubi bianche presso Canton



Kuangchou. Pai yün shan. Neng jen sze. Prov. Kuangtung

Main hall in the Neng jen Monastery

Haupthalle im Neng jen Kloster

Sala principal en el Monasterio de Neng jen

Salle principale du Couvent de Neng jen

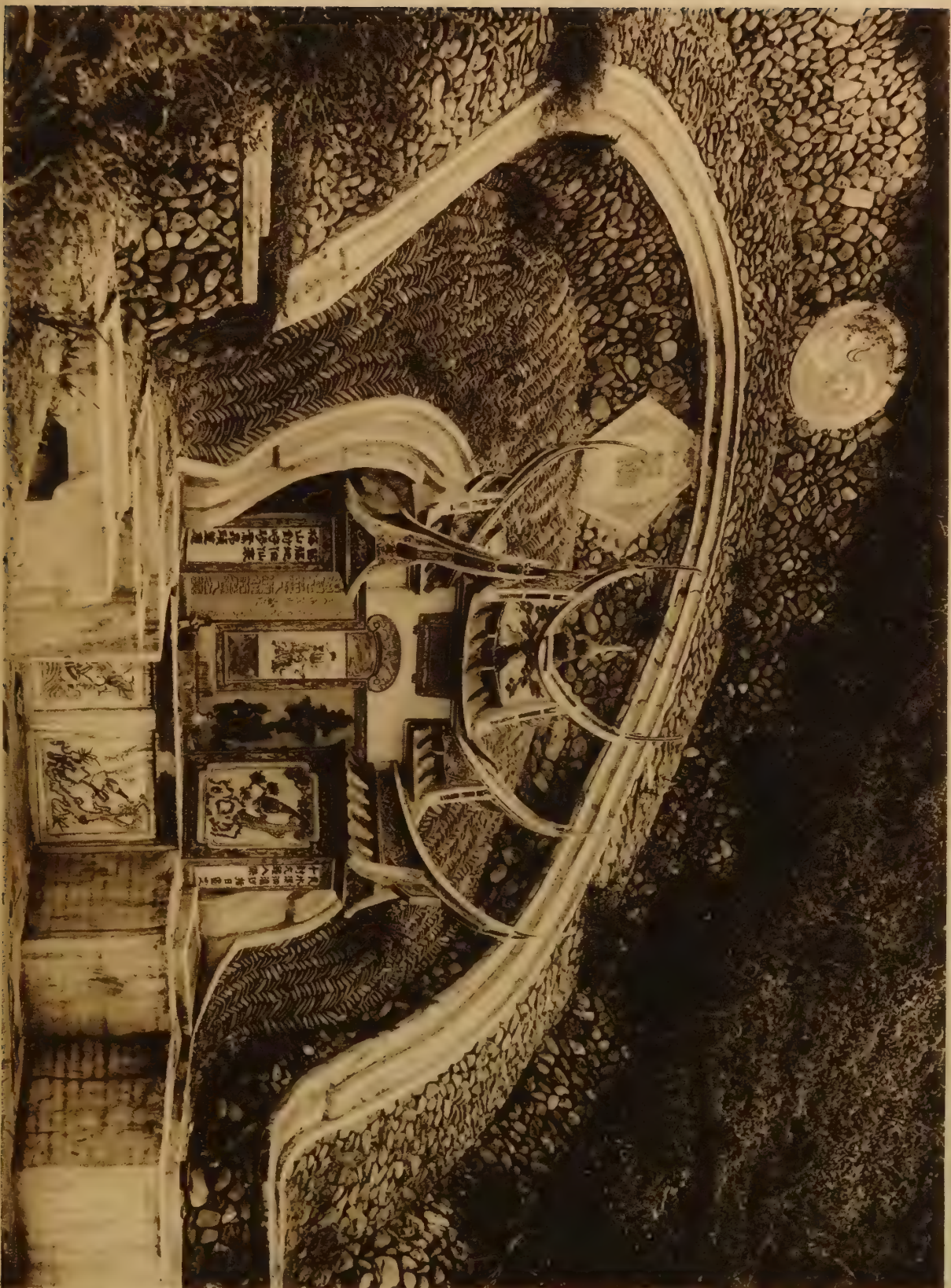
Sala principale nel Convento di Neng jen



Entrance to a nobleman's grave
Entrada de la tumba de un noble

Fuchou, Prov. Fukien
Eingang zu einem vornehmen Grabe

Entrée du tombeau d'un personnage de distinction
Entrata della tomba d'un nobile



Grave
Tumba

Fuchou, Prov. Fukien
Grab

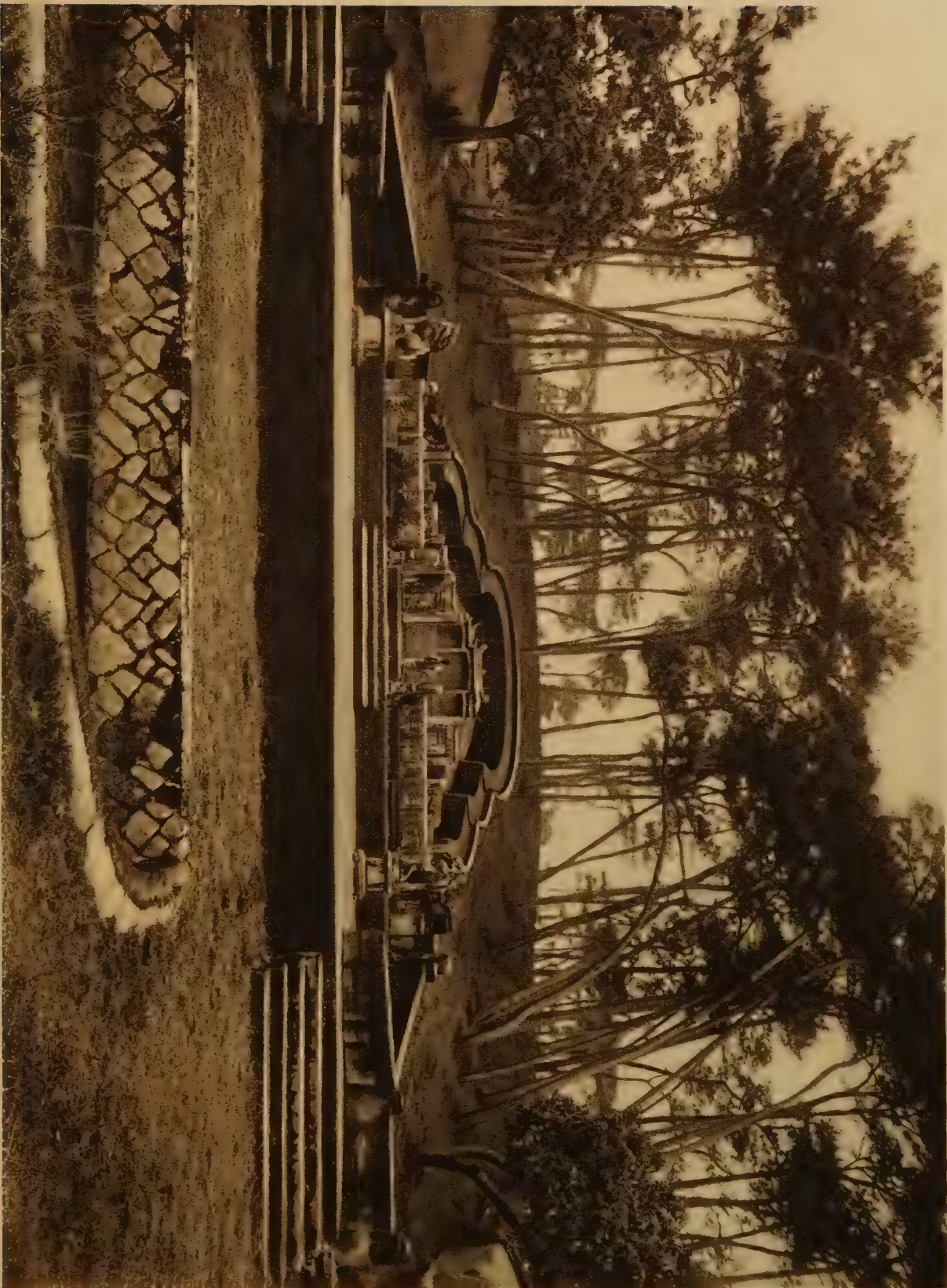
Tombeau
Tomba



Grave
Tumba

Fuchou. Prov. Fukien
Grab

Tombeau
Tomba



Grave
Tumba

Fuchou, Prov. Fukien
Grab

Tombeau
Tomba



Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Prayer Hall in the Monastery of the Rushing
Source on Drum Mountain near Fuchou

Gebetshalle im Kloster der Strömenden Quelle auf dem
Trommelberg bei Fuchou

Salle des prières dans le Couvent de "La Source qui
coule" sur la Montagne du Tambour, près de Foutcheou

Sala delle preghiere nel Convento della Sorgente
sul Monte del Tamburi presso Fuchou.

Sala de oraciones del Monasterio del Manantial en
el Monte de los Tambores cerca de Fuchou



Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

In the Prayer Hall of the Monastery on Drum Mountain

In der Gebetshalle des Klosters auf dem Trommelberg

En la sala de las oraciones del Monasterio en el Monte de los Tambores

Nella sala delle preghiere del convento sul Monte dei Tamburi



Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien
 Imperial double altar in the Monastery of the
 Rushing Source on Drum Mountain near Fuchou
 Kaiserlicher Doppelaltar im Kloster der Strömenden Quelle auf dem Trommelberg bei Fuchou
 Altar doble de los Emperadores en el Monasterio
 del Monte de los Tambores cerca de Fuchou
 Double autel impérial dans le Couvent de "La Source qui
 coule" sur la Montagne du Tambour, près de Fouchéou
 Altare doppio imperiale nel Convento sul
 Monte dei Tamburi presso Fuchou



Reposing marble Buddha in the library of the
Monastery on Drum Mountain

Buddha acostado, de marmol, en la biblioteca del
Monasterio en el Monte de los Tambores

Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Bouddha au repos, en marbre, dans la bibliothèque
du Couvent sur la Montagne du Tambour

Il Buddha riposando, di marmo, nella biblioteca
del Convento sul Monte dei Tamburi



Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

State altar in the Rushing Source Monastery
on Drum Mountain near Fuchou

Prunkaltar im Kloster der Strömenden Quelle auf dem Trommelberg bei Fuchou

Altar ostentoso en el Monasterio del Manantial en el
Monte de los Tambores cerca de Fuchou

Autel somptueux dans le Couvent de "La Source qui
coule" sur la Montagne du Tambour, près de Foutcheou

Altare sontuoso nel Convento della Sorgente sul
Monte del Tamburi presso Fuchou



Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Pagoda of Relics in the library of the
Monastery on Drum Mountain

Pagode des reliques dans la bibliothèque
du couvent sur la Montagne du Tambour

Reliquienpagode in der Bibliothek des Klosters auf dem Trommelberg

Pagoda de las reliquias en la Biblioteca del
Monasterio del Monte de los Tambores

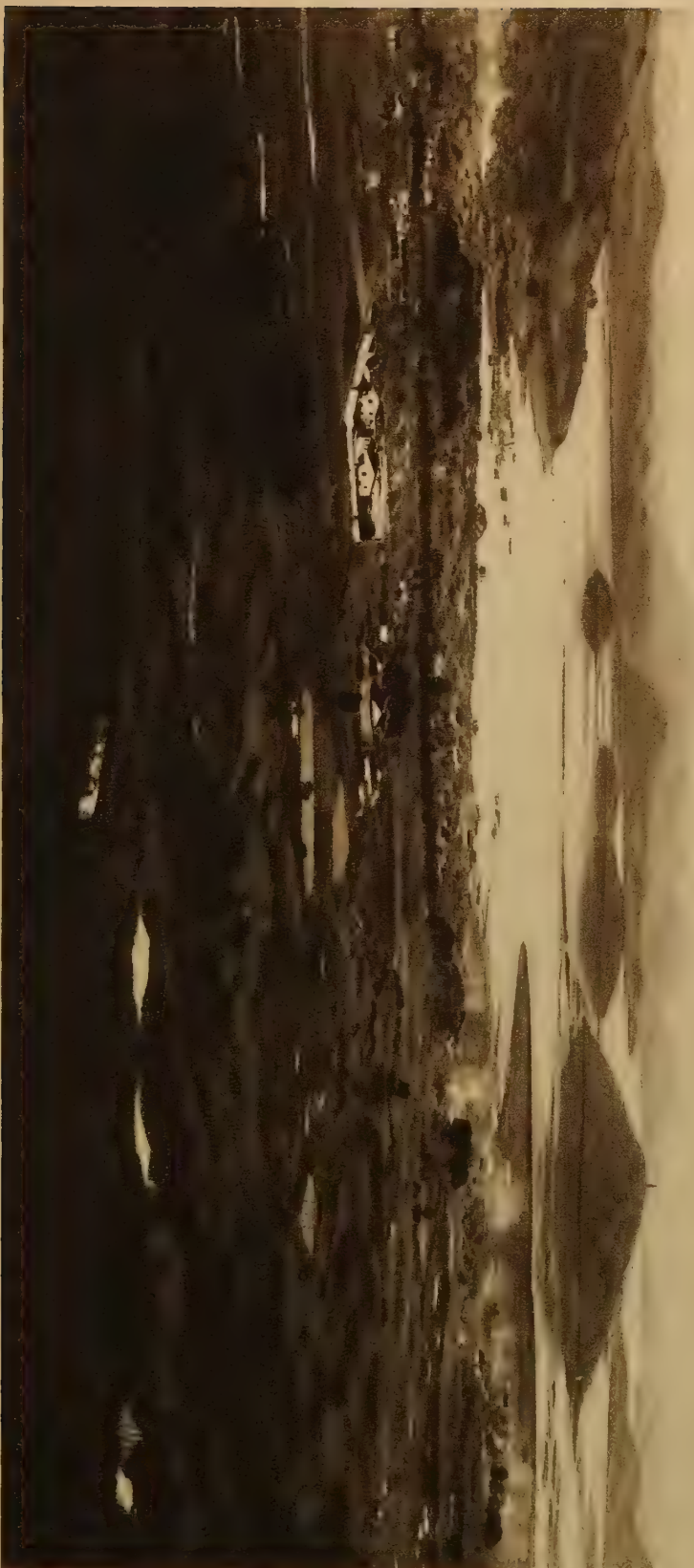
Pagoda delle reliquie nella Biblioteca del Convento
sul Monte dei Tamburi



The Harbour. Drum Mountain on left
 El Puerto. A la izquierda: el Monte de los Tambores

Fuchou. Prov. Fukien
 Der Hafen. Zur Linken der Trommelberg

Le Port. A gauche, la Montagne du Tambour
 Il Porto. A sinistra, il Monte dei Tamburi



Santao town and harbour
Ciudad y Puerto de Santao

Santuao Prov. Fukien
Stadt und Hafen von Santao

Ville et port de Santao
Città e porto di Santao



Silversmith's house

Casa de un platero

Shanghai. Prov. Kiangsu

Haus eines Silberschmieds

Maison d'un orfèvre pour l'argenterie

Casa d'un argentiere



Shanghai. Lung hua tá. Prov. Kiangsu

Pagoda of the Beauty of Dragon

Pagode de la Beauté du Dragon

Pagode der Drachenschönheit

Pagoda de la Hermosura del Dragón

Pagoda della Bellezza del Dragone



Táiyüanfu. Ta pei sze. Prov. Shansi

Thousand-armed Kuanyin in the
Monastery of Great Pity

Kouanyin à 1000 bras dans le Couvent
de la Grande Pitié

1000armige Kuanyin Im Kloster des Großen Erbarmens

La Kuanyin de los mil brazos en el
Monasterio de la Gran Misericordia

La Kuanyin dalle mille braccia nel Convento
della Grande Misericordia



Suchou; Kieh túng sze. Prov. Kiangsu

Thousand-armed Kuanyin of the Four Cardinal
Points in Kieh túng Monastery

1000armige Kuanyin der 4 Weltgegenden im Kieh túng Kloster

La Kuanyin de los Cuatro Puntos Cardinales, con
sus mil brazos, en el Monasterio de Kieh túng

Kouanyin à 1000 bras des Quatre-Points-Cardinaux,
dans le Couvent de Kieh túng

La Kuanyin dei Quattro Punti Cardinali, dalle
mille braccia, nel Convento di Kieh túng



Hangchowfu, Sihü. Prov. Chekiang
 West Lake near Hangchow, the provincial capital
 Der Westsee bei Hangchow, der Hauptstadt der Provinz
 El Lago de Occidente cerca de Hangchow, capital de la provincia
 Le lac occidental près de Hangtcheou, capitale de la province
 Il Lago di Ponente presso Hangchow, capitale della provincia



On the Shores of the West Lake
En la orilla del Lago de Occidente

Hangchowfu, Sihü. Prov. Chekiang
Am Ufer des Westsees

Sur le bord du lac occidental
Sulla riva del Lago di Ponente



Hangchoufu. Sihu. Ling ying sze. Prov. Chekiang
"Refuge of Souls" valley near West Lake, Hangchou
Vallée du "Refuge des Ames" sur le lac occidental près de Hangtcheou
Tal „Zuflucht der Seelen" am Westsee bei Hangchou
El valle del "Refugio de las Almas" cerca del Lago de Occidente
Il valle del "Ricovero delle Anime" presso il Lago di Ponente



Grave of Yo Fei and his wife

Tumba de Yo Fei y de su mujer

Hangchowfu, Sihü, Prov. Chekiang

Grab des Yo Fei und seiner Frau

Tombeau de Yo Fei et de sa femme

Tomba di Yo Fei e della sua moglie



Hangchoufu. Sihü. Yün lin sze. Prov. Chekiang

Pagoda in the Cloud Grove Monastery on West
Lake near Hangchou

Pagode dans le Couvent du Bois des Nuages, sur
le lac occidental près de Hangtcheou

Pagode im Kloster des Wolken-Haines am Westsee bei Hangchou

Pagoda en el Monasterio del Bosque de las Nubes
cerca del Lago de Occidente de Hangchou

Pagoda del Convento del Bosco delle Nubi sul Lago
di Ponente presso Hangchou



Hangchoufu. Sihü. Sheng yin sze. Prov. Chekiang

Marble pagoda in the Sheng yin Monastery

Pagode de marbre dans le couvent de Cheng yin

Marmorpagode im Sheng yin Kloster

Pagoda de marmol en el Monasterio de Sheng yin

Pagoda di marmo nel Convento di Sheng yin



Hangchoufu. Sihü. Hing kung. Prov. Chekiang

Imperial library on West Lake near Hangzhou

Bibliothèque impériale, sur le bord du lac occidental,
près de Hangtcheou

Kaiserliche Bibliothek am Westsee bei Hangchou

Biblioteca Imperial á orilla del Lago de Occidente
cerca de Hangchou

Biblioteca Imperiale sul Lago di Ponente
presso Hangchou



Tzeliutsing. Shansi hui kuan. Prov. Szechúan

Part of hall in the Shansi Club

Partie d'une salle du Club de Chansi

Teil einer Halle im Shansi-Klub

Parte de una Sala en el Círculo de Shansi

Parte d'una Sala nel Casino di Shansi



Ningpo-Tien túng sze. Prov. Chekiang

On the journey to the Monastery of the Celestial Boy near Ningpo

Auf der Reise zum Kloster des Himmelsknaben bei Ningpo

En el viaje al Monasterio del Niño Celeste cerca de Ningpo

En route pour le Couvent de l'Enfant du Ciel, près de Ningpo

DI viaggio al Convento del Bambino Celeste presso Ningpo



Grave in a field
Tumba en el campo

Ningpo-T'ien túng sze. Prov. Chekiang
Grab auf dem Felde

Tombeau dans la campagne
Tombe nella campagna



Tien túng sze. Frov. Chekiang

Main hall in the Monastery of the Celestial Boy near Ningpo

Haupthalle im Kloster des Himmelsknaben bei Ningpo

Sala principal en el Monasterio del Niño Celeste cerca de Ningpo

Salle principale du Couvent de l'Enfant du Ciel, près de Ningpo

Sala principale nel Convento del Bambino Celeste presso Ningpo



Altar in the main hall of the monastery
Altar en la Sala principal del monasterio

T'ien túng sze. Prov. Chekiang
Altar in der Haupthalle des Klosters

Autel dans la salle principale du couvent
Altare nella Sala principale del Convento



Procession of monks going to prayers
 ida de los monjes á la oración

Tien túng sze, Prov. Chekiang
 Zug der Mönche zum Gebet

Cortège des moines se rendant à la prière
 Andata dei monaci all'orazione



The abbot of the monastery
El abad del monasterio

T'ien túng sze, Prov. Chekiang
Der Abt des Klosters

L'abbé du couvent
l'abbate del convento

On the south wall of the town
Muralia Sur de la ciudad

Ningpo, Prov. Chekiang
An der Südmauer der Stadt

Près du mur méridional de la ville
Muro meridionale della Città





Temple entrances

Entradas de los templos

Ningpo. Prov. Chekiang

Tempeleingänge

Entrées de temples

Entrée d' temple



Ningpo. Fukien hui kuan. Prov. Chekiang

Stage in the Fukien Club

Theaterbühne im Fukien-Klub

Scène du théâtre du Club Foukien

Escenario en el Círculo de Fukien

Palco scenico nel Casino di Fukien



Ningpo. Fukien hui kuan. Prov. Chekiang

Forecourt in the Fukien Club

Vorhof im Fukien-Klub

Avant-cour du Club de Foukien

Atrio en el Círculo de Fukien

Anticorte del Casino di Fukien



Store-house
Casa de comercio

Ningpo Prov. Chekiang

Kaufhaus

Palais marchand
Casa commerciale



Ningpo. Prov. Chekiang

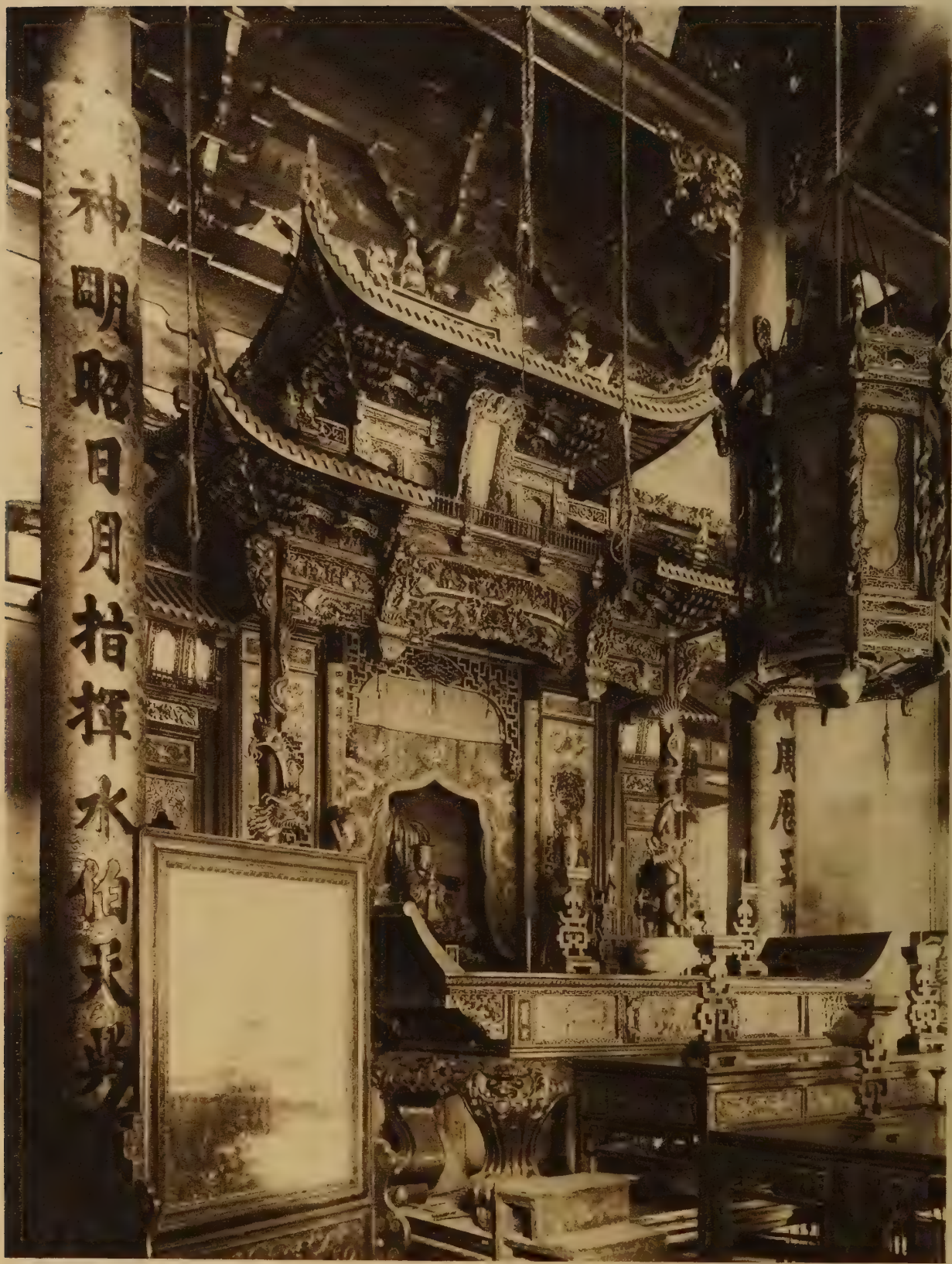
Store-house

Palais marchand

Casa de comercio

Kaufhaus

Casa commerciale



Ningpo Fukien hui kuan. Prov. Chekiang

Altar of the Celestial Queen in the Fukien Club

Autel de la Déesse du Ciel dans le Club Foukien

Altar der Himmelskönigin im Fukien-Klub

Altar de la Reina del Cielo en el Círculo de Fukien

Altare della Regina del Cielo nel Casino di Fukien



Pú tó shan. Fa yü sze. Prov. Chekiang

Monastery of the Rain of Law on Pú tó
Island. Altar of the Pearl Goddess

Kloster des Gesetzesregens auf der Insel Pú tó. Altar der Perlengöttin

Monasterio de la Lluvia Dogmática en la Isla de
Pú tó. Altar de la Diosa formada una perla

Couvent de la Pluie de la Loi dans l'île de Póu tó
Autel de la déesse formée d'une perle

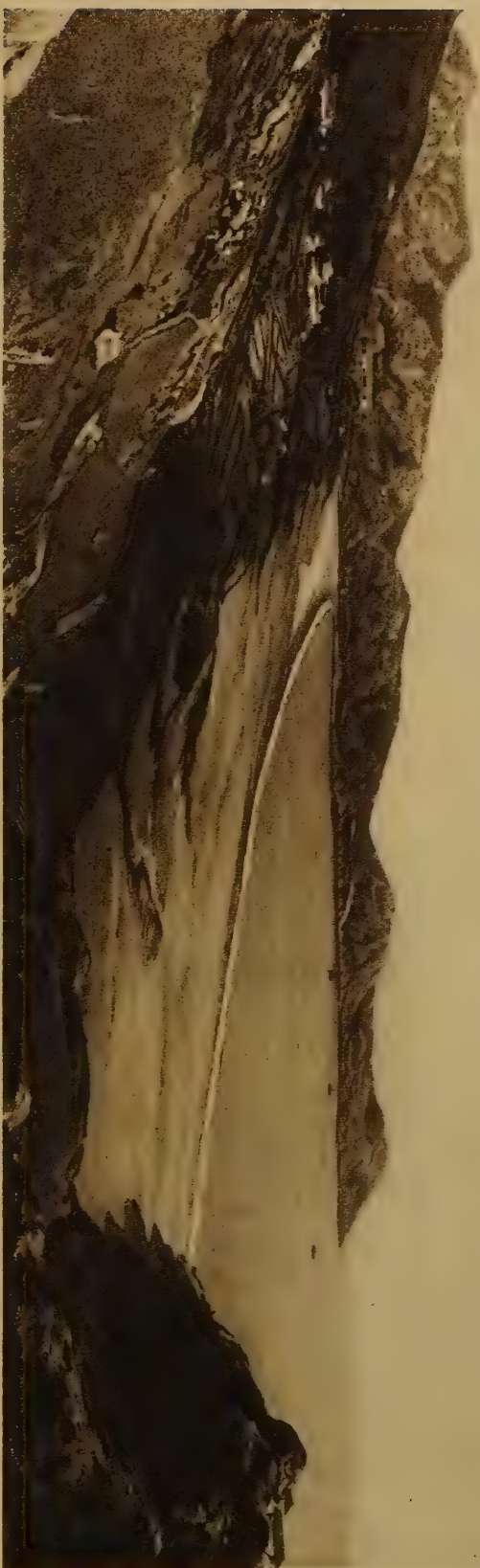
Convento della Poggia Dommatica sull'Isola di
Pu to. Altare della Dea formata d'una perla



Bore at the mouth of the Tsen táng River
Oleaje en la desembocadura del río Tsen táng

Hainíngcho, Prov. Chekiang
Flutwalle in der Mündung des Tsen táng-Flusses

Mascaret à l'embouchure de la rivière du Tsen táng
Ondata nello sbocco del Fiume Tsen táng



Pú tò, the sacred Buddhist island of
Kuanyin, the Goddess of Mercy

Pú tò, la santa isola buddhista de la
Kuanyin, diosa de la misericordia

Pú tò shan. Prov. Chekiang

Pú tò, die buddhistische Heilige Insel der Kuanyin, der Göttin der Barmherzigkeit

Póu tò, l'île sainte bouddhique dédiée
à Kouanyin, déesse de la Misericorde
Pú tò, la santa isola buddhistica della
Kuanyin, dea della misericordia



Pú tó shan. Tái tze tá. Prov. Chekiang

Pagoda of Prince Buddha in the
south-east of the Sacred Isle

Pagode du Prince Bouddha, au sud-
est de l'île sainte

Pagode des Prinzen Buddha im Südosten der Heiligen Insel

Pagoda del principe Budha en el
Sureste de la Isla santa

Pagoda del principe Buddha nel
Sudeste dell' Isola santa



Pú tó shan. Fa yü sze. Prov. Chekiang

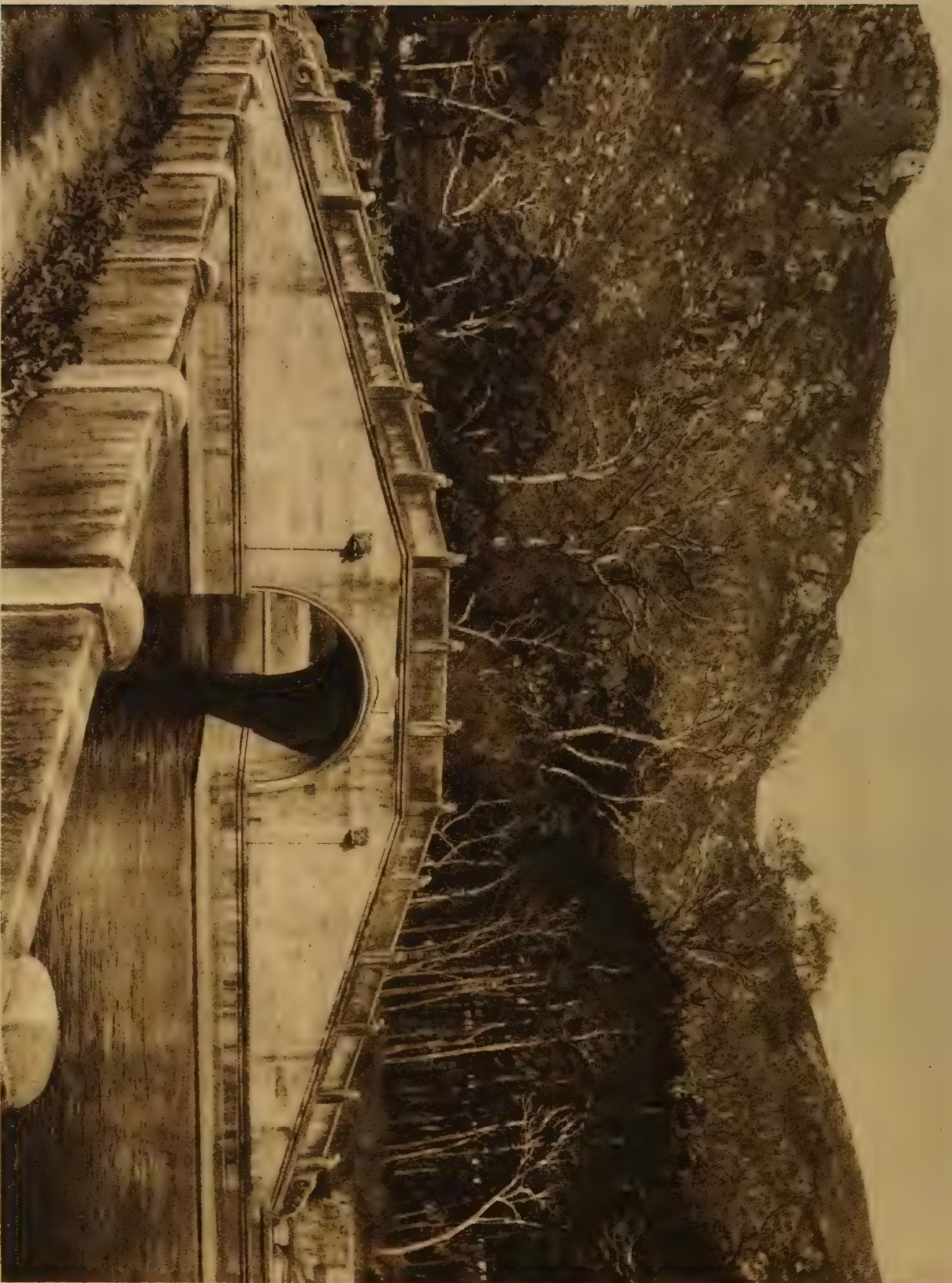
Monks' common grave belonging to the
Monastery of the Rain of Law

Tombeau commun des moines du Couvent
de la Pluie de la Loi

Gemeinsames Grab der Mönche vom Kloster des Gesetzesregens

Sepulcro común de los monjes del Monasterio
de la Lluvia Dogmática

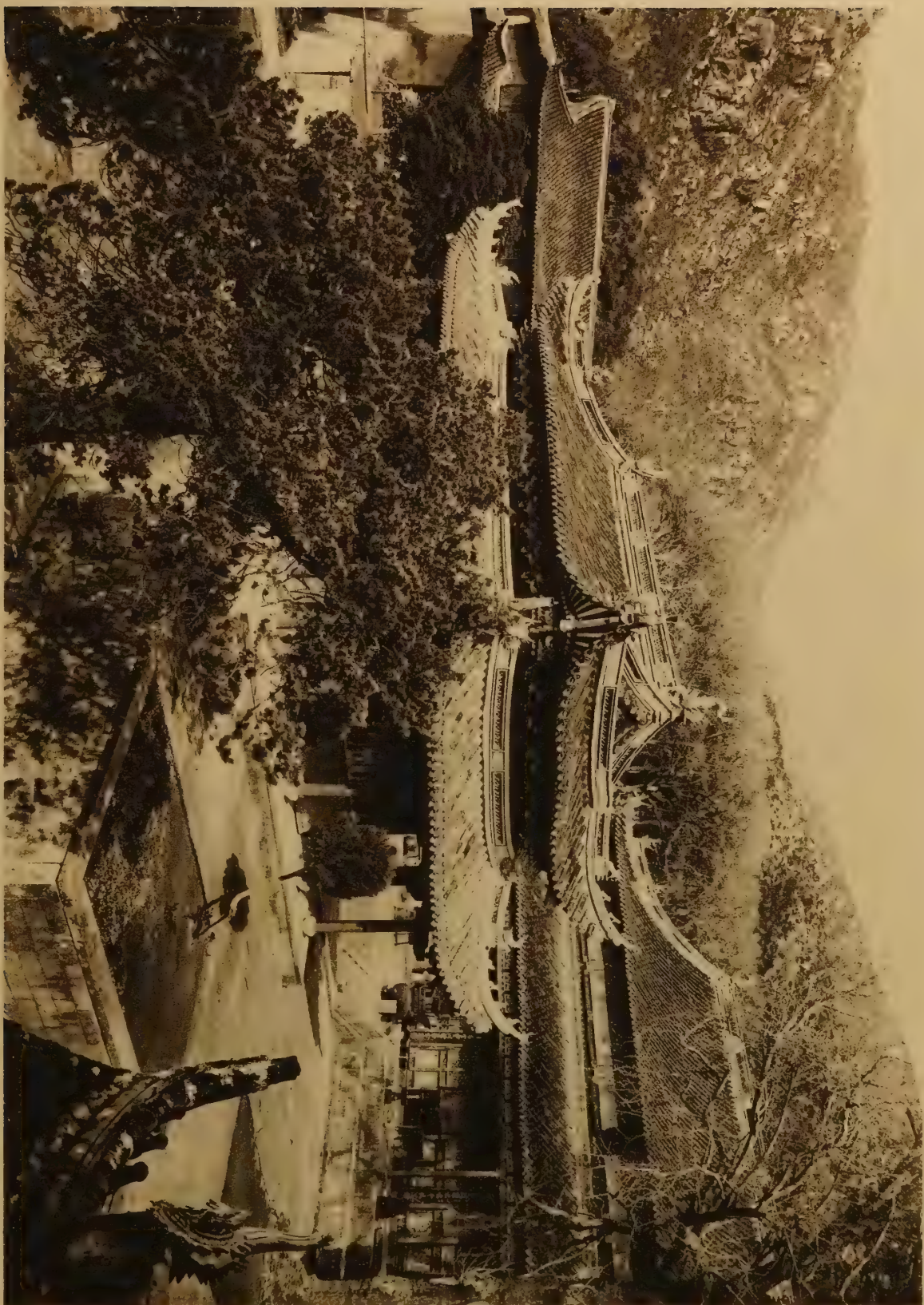
Sepolcro commune dei monaci del Convento
della Piovra Dogmatica



Bridge to Monastery of the Rain of
Law on the Sacred Island of Pú tò
Fuente al Monasterio de la Lluvia
Dogmática en la santa isla de Pú tò

Pú tò shan. Fa yü sze. Prov. Chekiang

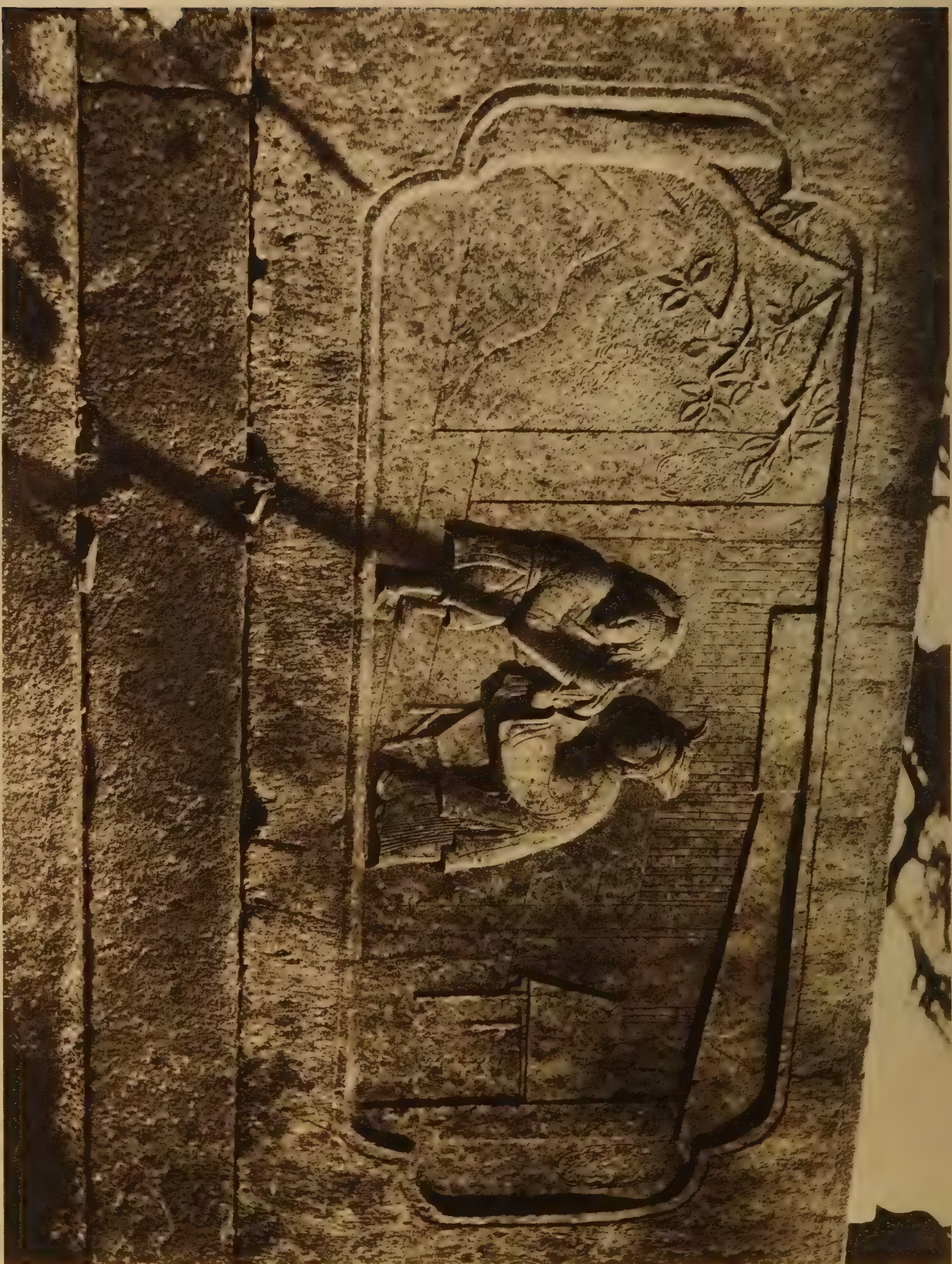
Pont conduisant au Couvent de la Pluie
de la Loi, dans l'île sainte de Pôu tò
Ponte al Convento della Pioggia
Dommatica sull' isola santa di Pú tò



Main court of the monastery
Patio principal del Monasterio

Pu-tó-shan. Fa-yü-sze. Prov. Chekiang
Haupthof des Klosters

Cour principale du couvent
Cortile principale del Convento



Filial piety: he brings rice to his parents

Amor filial: El niño trae arroz para los padres

Pü tò shan. Fa yü sze. Prov. Chekiang

Kindliche Liebe: Er bringt Reis für die Eltern

Amour filial: l'enfant apporte du riz à ses parents

Amore filiale: il bambino porta riso ai genitori



Filial Piety: his prayers drive the Thunder
God from his mother's grave

Amor filial: Las súplicas ahuyentan al
Dios Tonante de la tumba materna

Pú tò shan: Fa yü sze. Prov. Chekiang

Amor filial: les prières de l'enfant chassent du
tombeau de sa mère le Dieu du Tonnerre

Amore filiale: Le implorazioni scacciano
il Dio tonatore dalla tomba materna



Pú tó shan, Fa yü sze. Prov. Chekiang

The Goddess Kuanyin in a white robe
with green bamboo

La déesse Kouanyin en robe blanche
brodée de bambou vert

Die Göttin Kuanyin in weißem Gewande mit grünem Bambus

La diosa Kuanyin en su vestido blanco brodado de
bambú verde

La dea Kuanyin nel vestito bordato di bambù verde



Pú tó shan. Fa yü sze. Prov. Chekiang

Marble goddess Kuanyin in glass altar

La déesse Kouanyin, en marbre, dans un autel de verre

Marmorbild der Kuanyin im Glasaltar

La diosa Kuanyin, de mármol, en el altar de vidrio

La dea Kuanyin, di marmo, nell' altare vitreo



Pú tó shan. Prov. Chekiang

Priest's grave on summit of Sacred Mount

Tombeau de prêtre au sommet de la Montagne sacrée

Priestergrab am Gipfel des Heiligen Berges

Tumba de sacerdote en la cumbre del Monte Sacro

Tomba di sacerdote sulla cima del Monte Santo

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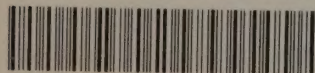
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